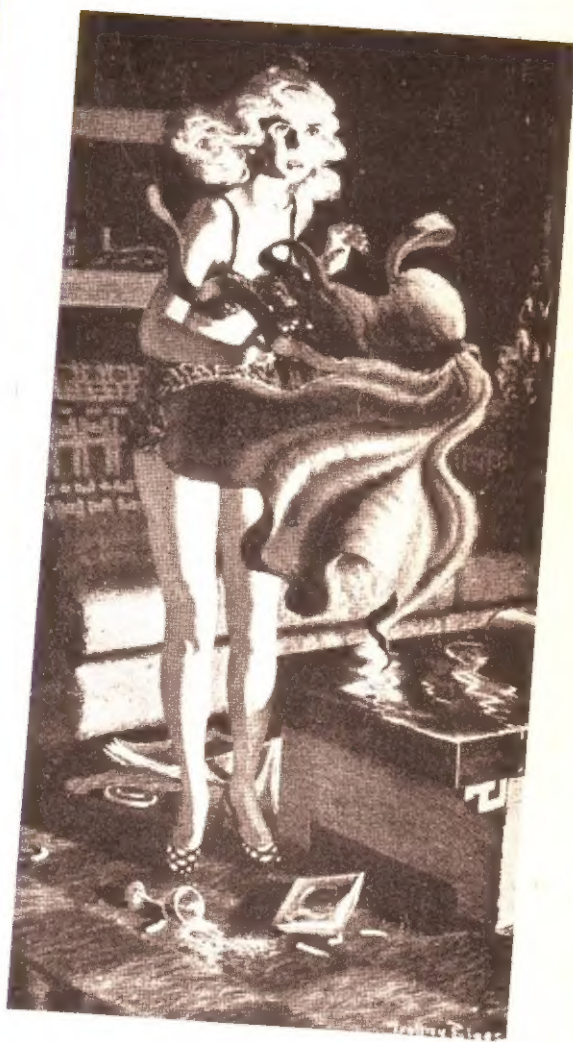


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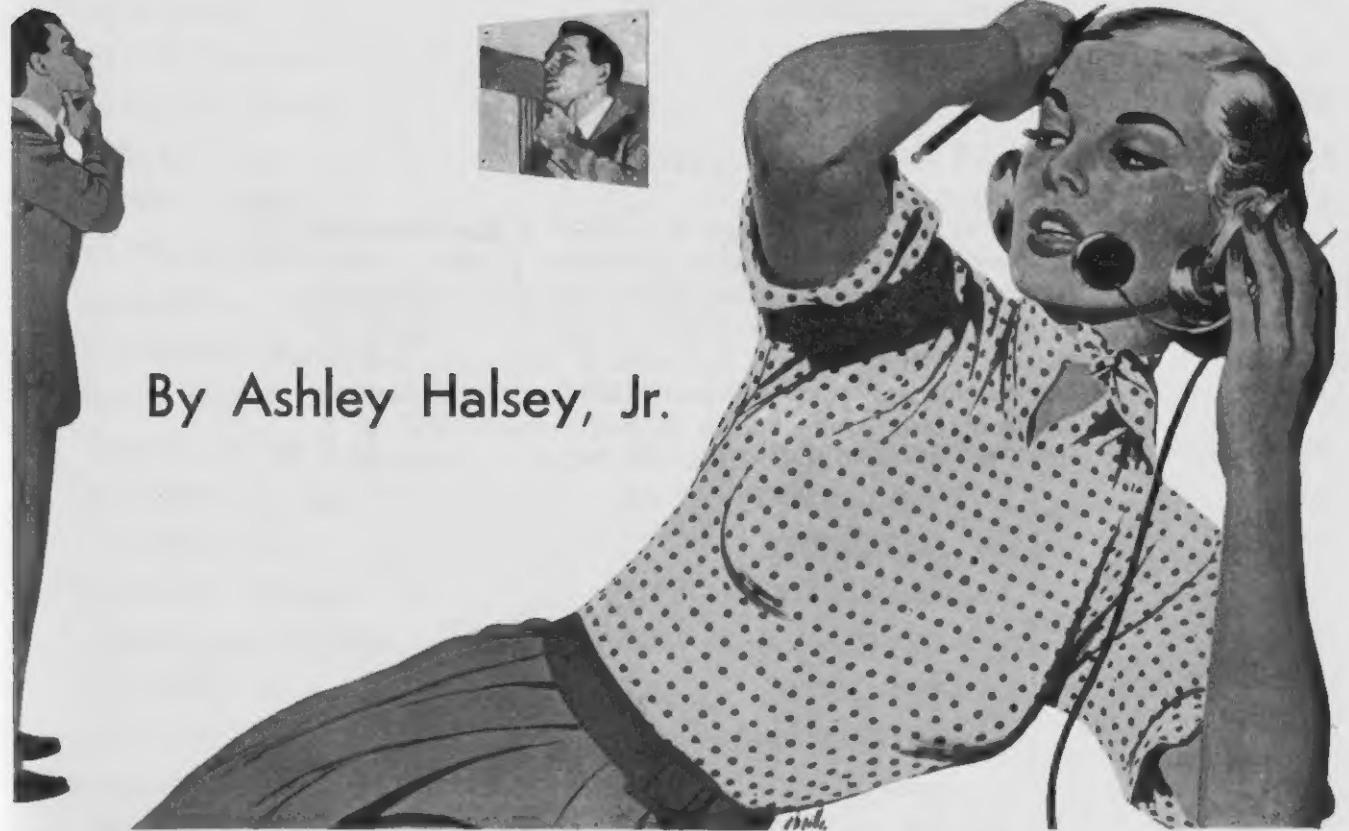
Illustrating *for* **MAGAZINES**



By Ashley Halsey, Jr.

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STERLING PUBLISHING CO., Inc., New York

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Abstract Art	Female Form
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Drawing Animals	Painters of the Past
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Express Yourself in Drawing	Painting Portraits
Techniques of Drawing	

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Illustrating for Magazines

Revised edition © 1964 by Ashley Halsey, Jr.
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The supposedly moody author in preliminary sketch (top) looked more like Joe Stalin than the Post's concept of an author. So the editors sent artist D'Andrea the photo of the real author, Ralph Knight (inset). With the photo the artist worked out a more realistic painting.

Foreword

Many of the problems that confront illustrators are chronic, perennial, indecently persistent. This is true in advertising and commercial art, and especially true in magazine art. Editors compound problems by insisting that the artist follow the text faithfully, or at least as faithfully as he can. Stuffy-minded readers resent any departures in style from strictly representational art. Obviously, then, an illustrator can seldom approach the bird-like blitheness of a Dali, or the adventurous departures of a Picasso. He has to please too many mundane people.

It follows, therefore, that not all of the illustrative art of a popular magazine can display an enduring quality, any more than the text can possess literary classicism. That would be too much to expect. However, in revising and updating this volume from material, some of which appeared almost twenty years ago, I have had an unusual opportunity to survey the field of magazine illustration. Much magazine art does attain a degree of validity that warrants more than a superficial glance. I have come to the realization that what is still valid today in this book is likely to remain valid for the next twenty years. Artists' methods of working are exactly the same today and have been the same for many years. Effective technique, depth, lasting impact are the artists' principal aims. An understanding of these qualities can be beneficial and profitable to students.

This revised edition shows vividly the very essence of what is good in magazine art. A distinguished body of illustrators, headed by the great Norman Rockwell and directed by Art Editor Kenneth Stuart, now of *Reader's Digest*, served the *Saturday Evening Post* during its best decades of the twentieth century. For any student of illustrative art to overlook this group and its work would be an omission. Like all good artists throughout the ages, they are essentially talented craftsmen who contributed to the fundamentals of illustration. Their contributions are preserved in this volume for future artists.

Hundreds of commercial and non-commercial magazines, including house organs, today are looking for artists who can represent a scene dramatically, can attract the reader's attention, and can be depended upon to turn out work without defect — work that perhaps does *not* have an individual style. No book and no teacher can train you to develop a style; all a book or a teacher can do is show techniques and disciplines, good results that have been obtained, and how you can learn by adaptation, by repetition and by practice.

ASHLEY HALSEY, JR.

October, 1964

Alajalov

The beach cover by Constantin Alajalov showing Palm Beach, Florida, in March appeared while most of the nation shivered and sneezed and longed for summer.

With infinite Slavic tenderness, Mr. Alajalov, in the preliminary sketch shielded the two pale, bulbous newcomers to the beach with an umbrella. His art editor, Ken Stuart of the *Saturday Evening Post*, suggested only one major change. "No umbrella," he callously wrote in the margin.

Whether or not all the world loves an artist, nearly all of it loves to imitate one. Ever since it developed that everyone from Winston Churchill to Grandma Moses has hidden artistic talent, scarcely a soul hesitates to seize brush or pen and draw away.

So when Constantin Alajalov went to a live poultry market in the New York area to make sketches for an "escaped turkey" Thanksgiving cover, the highly co-operative proprietor kept crowding into his picture. To please him, Alajalov finally made the sketch shown at the lower right. Inspired to the boiling-over point, the proprietor confided that he himself was a Sunday painter.

Alajalov painted the first version of the cover in two weeks, then decided it wasn't quite right and did a second version in a week. The man who finally modelled for the cover was a professional who posed in the studio—much to the chagrin of the poultry market proprietor who hoped he would be in the picture.



Atherton

John Atherton is the creator of assorted fishing flies and the catcher of countless trout and bass. His familiarity with the subject led to many paintings, some used as magazine covers showing small-mouth bass, steelheads, fishing creels and rods, plugs and flies.

After producing several variations of the Franklin anniversary cover, Atherton and art editor Stuart concluded that, many-sided as Franklin's career was, he had only one face and physique and there was a limit to the number of ways he could be dignifiedly depicted. Therefore they decided to run the same cover year after year. Under this arrangement, Atherton received a small payment each year without striking a lick of the brush.

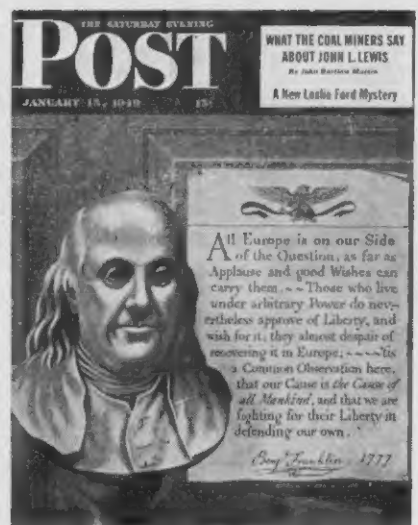
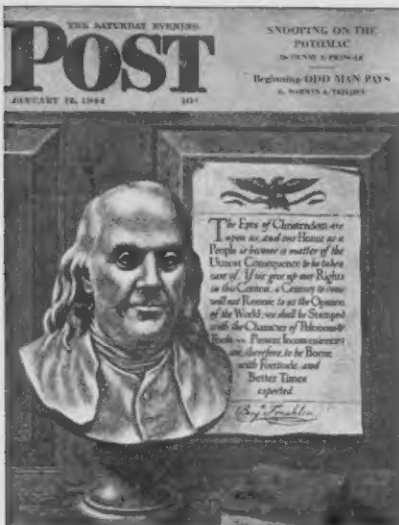


Catching 6-pound steelheads like these is a feat. So is arranging them photographically.

On or near the anniversary of Benjamin Franklin's birthday (January 17th), the Saturday Evening Post featured a cover of its founder. This is the first one done by John Atherton.

This is the second cover produced by Atherton.

This is the final version produced by Atherton which was used year after year.



Barnett



Artist Isa Barnett (right) posed a Chinese boy for the middle sketch, then put together a rending smash-up.

To illustrate a story about boyhood in San Francisco's Chinatown, Isa Barnett used to advantage the fact that all Chinese are supposed to look alike, at least to Occidentals. Barnett was frankly fazed at the prospect of having to fly across the continent simply to sketch Frisco's Chinatown inhabitants.

Then he realized that Chinese in his home town, Philadelphia, and Chinese in San Francisco

look alike. He obtained the address of a local Chinese family, went to visit them with a photographer friend, but the Chinese wouldn't pose right away. After four weeks of Oriental contemplation, they said "yes." From the photographs he worked out a number of rough sketches. For San Francisco atmosphere, he combed volumes in the library.

Bee

Given the assignment of illustrating a tale of Sierra gold rush days, Lonie Bee went to New England during his vacation.

"New England is about as good a place to get California atmosphere outside of California as there is," he said. He's referring of course to artistic atmosphere. But it takes more than a little artistic imagination to convert a down-East salt box into a pueblo and the artist had the advantage of knowing many of the early California mining towns first hand.

"I drew largely from memory on trips into the Sierras and in and out of their Mother Lode towns. Many old brick buildings still stand, their solid iron shutters a reminder that occupants often found it necessary to seal themselves off from an over-boisterous outdoors."

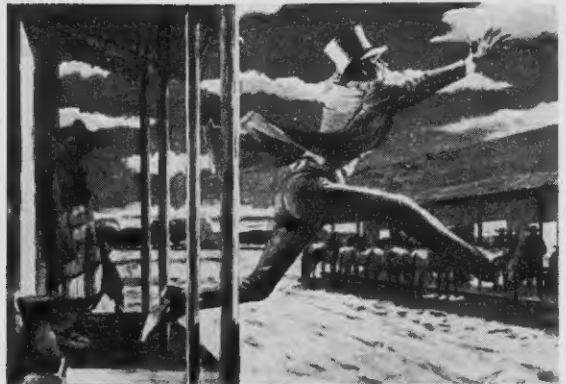
Back in his studio, Mr. Bee accomplished the mechanics of his final painting by propping the model precariously on two stools to simulate "flying" through the door. He pressed the photographer into service as a Mexican, and for the figure peering from behind the serape, he picked a model he always manages to get in his pictures—himself.



The artist is crouching behind the Mexican who is really a spare photographer.



Only an experienced skier could balance himself in this shaky pose, Bee says.



Here's the final painting worked out after studying and blending the two poses.



Biggs

Some magazines are more prudish than others about exhibiting the feminine form. Geoffrey Biggs had to illustrate the opening scene of a story called "The Steel Mirror." The girl furiously tears off a cocktail-splashed dress and hurls it at the hero. In the original text she wore nothing under the dress and Biggs started to show her exactly that way (Sketch 1 above).

The problem was to show the dress in mid-air as though it had just left the girl's hand. The only thing that indicates direction when an object is suspended this way is the movement of the

drapery. The swirling pencil lines in Sketch 1 indicate the motion of the dress in mid-air. The dark blobs are paint smears incidental to later work.

The first complete painting, shown in the middle, was presented to the art editors who balked. Biggs thereupon cited the text to them. "Well," they said, "even so, we can't print it that way." So they conferred with the fiction editors and the text was changed until the girl appeared in her underthings. (Sketch 3 is the final.)

Biggs



In illustrating a story entitled "Without Witness," Geoffrey Biggs decided the interior settings afforded the most interest. So he made the tissue sketches above. They present virtually the same scene "left-handed" and "right-handed."



Biggs felt that the right-hand slant gave a better feeling. So he completed his illustration from that angle. But he shifted the figure in a coat of armor to the left side of the woman at the rear to keep it from drawing too much attention.

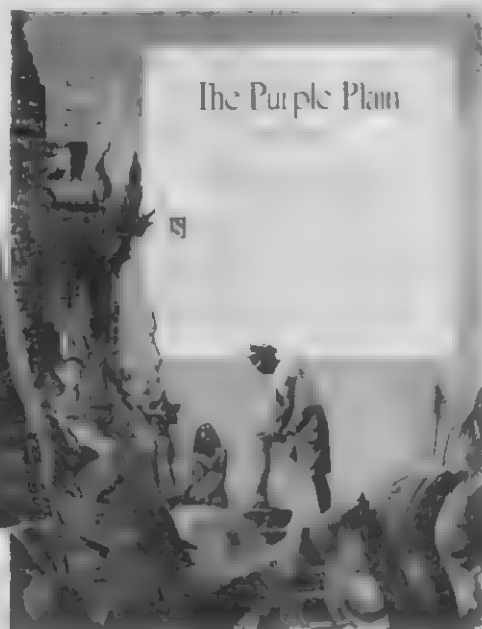


This is Geoffrey Biggs' artistic workshop.

Bingham

When you have to illustrate wartime scenes in picturesque Burma and the only available material dates way back to before the war, you have an idea of the problem James Bingham had. He finally, in searching for background, ran into a model for the hero of the story, a man who had served three years in Burma with the Navy. He was not only a model but he had stacks of snapshots taken while in Burma. He even had photos of bombed-out temples. Bingham set happily to work making scores of sketches, realizing he had authentic material.

The preliminary sketch for an "opening illustration" (above) shows a Burmese temple scene almost as it appeared in the final. Pencilled notes in the margin describe the hero as "wrapped in towel about loins—hat—canvas shoes." At the right, the scene is posed in the artist's studio. In the final (far right), the hero's head is silhouetted into the text area.



When an author ventures into the realm of the future, he can "write around" his subject. An artist has to be definite in his depiction. Bingham's problem here was to depict a not-yet-invented plane which took off from an enemy submarine to atom-bomb America.

Briggs



Sometimes photographing your model backfires. The lady vigorously entering this intriguing old house is the artist's wife. She entered it so Briggs could paint an illustration. What did he do? He painted an interior without her.

The story of Austin Briggs' life is an artist's success story. Born in Minnesota while his father was working on the railroad, Austin was 5 when his father died and he went to live with his grandparents in Michigan. At 11 he moved to Detroit and, while in high school there, won an art scholarship. Later he studied for one semester in college but quit when he was offered a job with an illustrator who did ads for cars. Briggs was all of 16 then and earning \$35 a week. He couldn't draw cars—other artists did that—and Briggs drew the people riding happily in them. He quit when he learned that the illustrator got \$1,000 for each of these assembly-line masterpieces.

Two years later, he was well established in Detroit as a free-lance artist. Soon afterwards, he moved to New York and sold his first magazine illustration. From there he went to painting movie posters for a major studio. Then he got

back into periodical illustrating and started a popular syndicated comic strip.

In his work, Briggs makes quick photos of poses and situations but shares the feelings of fellow-artists who rely on the camera only for preliminaries. He trusts to technique and talent to avoid photographic stiffness in final paintings. "The greatest convenience in using a camera," Briggs said, "is that you can experiment with 30 to 50 poses in half an hour whereas it would take 5 to 6 days to draw that many. The big catch is that if you can't draw in the first place, it is more difficult to draw from photographs than it is from models because photographs deceive you."

Often Briggs combines the action in two or three photographs to get a desired pose. If this fails, he calls in a life model and starts all over again.

Bundy



Ever try drawing a figure in a three-way mirror? When Bundy tried to pin down this beauty, she proved to be one of the most evasive characters he'd ever encountered. He finally used a panel mirror in three separate positions and combined them, but not before many errors and complications had beset him.

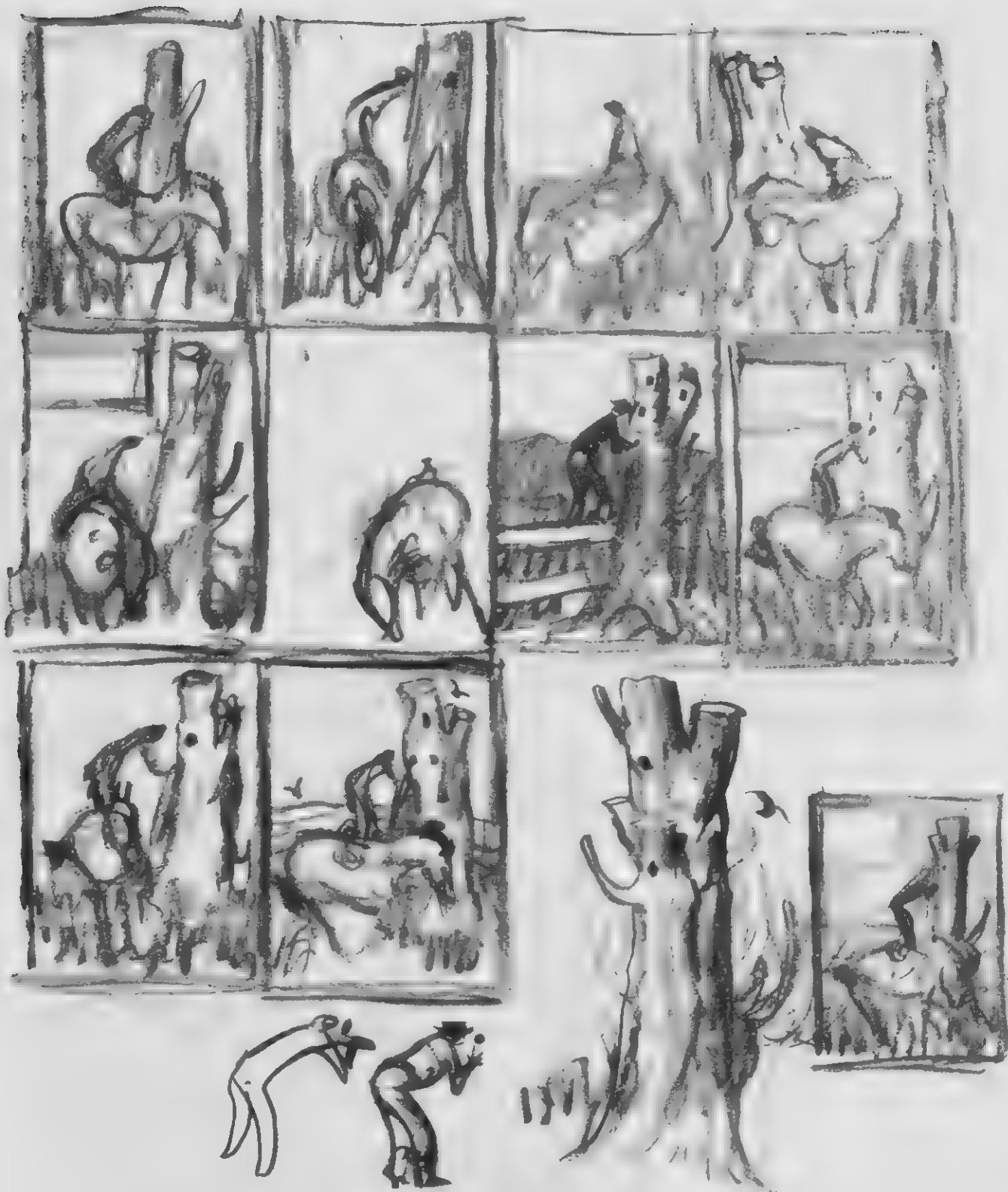
The styles of the time sometimes determine an artist's specialty. Gilbert Bundy has been an expert on shapely pairs of legs at full length. But during the era when skirt lines were lowered, he had to shift to paintings involving shorts and swim suits.

Then he had an opportunity to illustrate a short story which rolled back time to the rolled-stockings-top, year of 1929.

Gilbert Bundy says, "I put the characters in college. The editors were a bit doubtful so I softened the era atmosphere. The campus, as a result, looks as it might in 1929 or today."



The hero of this 1929 story was a big man on the campus and obviously wouldn't have the usual slogan-spattered jalopy. "But," says Gilbert Bundy, "I wish I hadn't given it wire wheels. Drawing them confused me."



This series of quick sketches reveal how John Clymer studied different approaches to painting a boy pecking into a woodpecker's nest in a stump. Later came the detailed sketch on the next page.

Clymer

Ideas for magazine covers originate in strange ways. Several years before he got his first chance to paint the cover for the *Saturday Evening Post*, John Clymer, a Westerner, noticed the old stump on his grandfather's farm and photographed it carefully. When the *Post* invited him to submit cover ideas, he remembered that his son had hunted bird nests and had found one in the stump. From this he conjured up the idea of a Western boy standing on his saddle to look into the stump. The editors liked it.

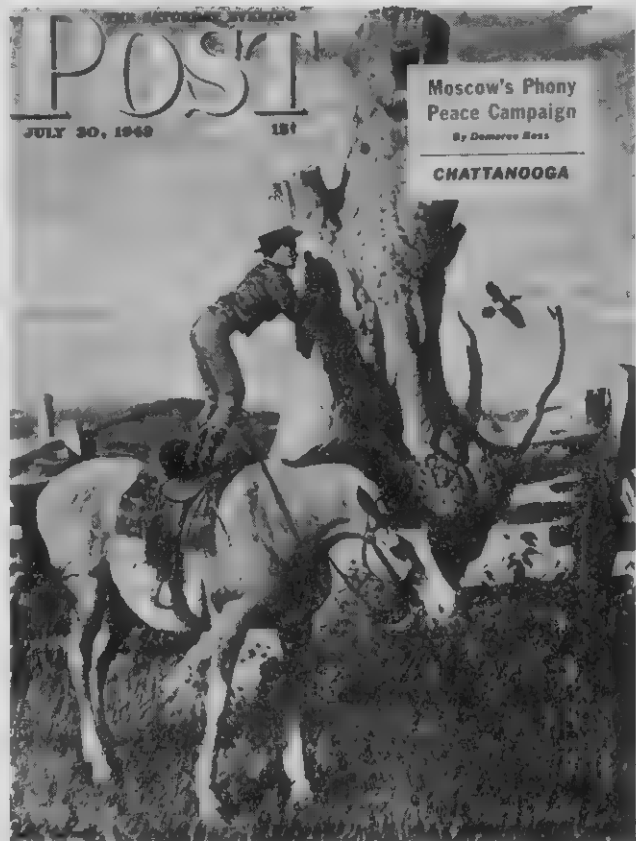
"In painting this cover," Clymer says, "I relied upon my memory and referred for detail and color to the many sketches that I had made outdoors summer and winter. Therefore, when it came to doing the actual painting, I not only had a photograph of the stump with all of its little peculiarities but also color oil sketches of the proper background and pictures of the old roan horse. Using this material, it was a relatively simple matter to compose and paint the picture in my Connecticut studio."



This is the stump that intrigued Clymer.

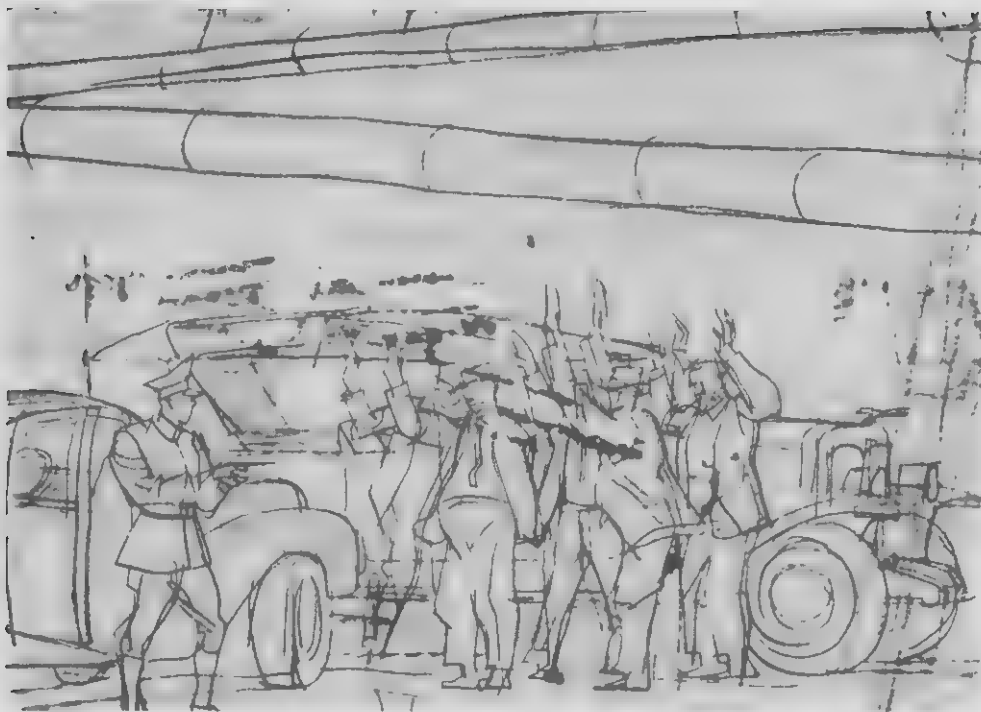


Here is the sketch that Clymer first submitted to the art editors.



And here is the final painting as it appeared on the cover.

Cornwell



Four evolutionary steps in a major illustration: This pencil sketch represents the first gleam of artistic conception in an illustrator's eye. Here Dean Cornwell located figures for a painting of Cuban police surprising smuggler characters. The scene was chosen for its drama and action.



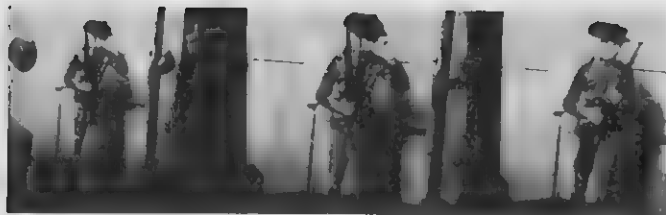
Stage 2. Unlike some illustrators, Cornwell avoids photos at this stage. Instead, he paints a water-color to work out his chromatic scheme. He then resorts to photos for detail only because "life models are soft these days and don't like to hold a pose long."

Stage 3. The "models" who posed briefly for this photo of aliens nabbed near the smuggler's boat are all top artists who have published fiction or ad illustrations in magazines. Left to right are Frank Reilly, Arthur William Brown, Gilbert Bundy, Harry Beckhoff, John Gannam.



A photo of the volunteer models (which saved at least \$50 in models' fees) merely served to check details of the group in the finished painting, shown here in part. The nautical details came from Mr. Cornwell's huge file of reference sketches, under the section tabbed "ships."





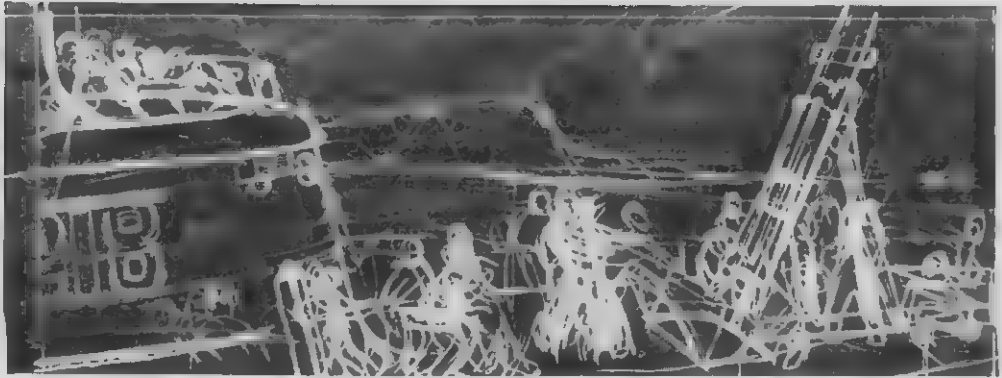
Cornwell



For this scene in post-war Spain, Dean Cornwell resorted to photography and water-colors in the preliminary stages, then turned to oils to make the final painting. Top left are three poses for the Civil Guards. The woman and children were professional models. In the final version, the woman in the central photo was substituted as she looked more like the type of person bringing a basket of bread and other foodstuffs to her imprisoned husband. Most difficult for Cornwell was the Spanish bread with which he was unfamiliar. He finally found the right shaped loaf by checking a Spanish restaurant on the New York waterfront.

D'Andrea

The first sketch of an atomic-warhead rocket in launching position.



When Bernard D'Andrea had to illustrate a new model submarine that launches an atomic bomb, he ran into a hush-hush military subject. The extreme mystery surrounding his project, paradoxically, gave him unusual latitude. No one familiar with it would dare to point out where his rendition differed from reality.

D'Andrea headed for the nearby U.S. Navy Yard in Brooklyn, made a complete tour of a submarine, interviewed personnel on technical details, and obtained some photos from the Navy. He also took others. The windshield on the bridge is a bit of thoughtfulness the Navy has not yet adopted.

The artist then made this water-color to show the general color plan and layout.



This is the final drawing as it appeared in print.



Dohanos



Stevan Dohanos, assigned to paint a cover on sign painting, struck upon the antithetical theme of having shivering sign painters in a cold climate daubing away at a Florida vacation billboard scene. He enlisted the help of a sign painter father-and-son team and a photographic service. The photographer took the sign painters in action (see photo below), then substituted the vacationing girl (posed on a cot right in his Connecticut studio) to substitute for the real scene. The artist was reminded that no good sign painters would place their paints in the snow, and so, Dohanos authentically left them on the truck.

Collecting antiques for picture use is a noble hobby but Steve Dohanos still has this R.F.D. horse-drawn mail wagon in his private dead-letter office. After intending to use it for a story illustration, he switched subjects. Incidentally, the horse in the picture above is strictly of the Trojan variety—phony.



THE SATURDAY EVENING
POST
FEBRUARY 14, 1948 18¢

Babe Ruth
tells his
own life story



Inspecting the size of a bullet hole can keep a drawing accurate. At first, Dohanos thought that the bullet hole in the tire which the girl in the picture is rolling into police headquarters should have a big gaping hole. But when actual tests revealed that bullet holes are much smaller than you expect, Dohanos made the one in the tire and in the windshield of the car below, mere dots.



Here is Dohanos' artistic way of portraying a helpful policeman.



Dohanos caught the local cobbler wondering how to half-sole a fancy slipper that the artist had turned up.



Dorne

Dorne put into effect a view on art which has opened many an eye as well as many a magazine and ad agency pocketbook. "Very early in my artistic career," he declares, "I built up an immunity to complicated techniques that call for (a) reading a lot, (b) experimentation, (c) making a mess of the job because I couldn't handle the medium, and (d) having to do the whole thing over." By sticking to the principle of using one technique well, Dorne soon limited himself to colored ink, black ink and brushes. He made up by sheer talent for what this lacked in versatility.



Albert Dorne as drawn by James Montgomery Flagg.



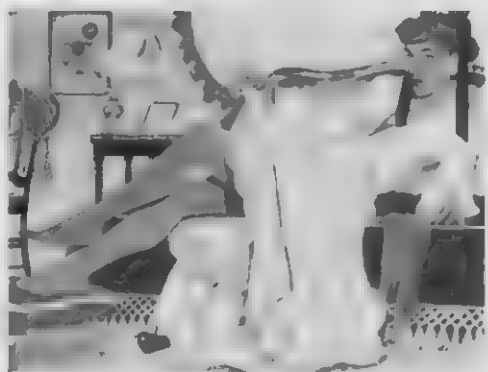
Alexander Botts, the fictitious Earthworm Tractor salesman (above), was one of Dorne's favorite characters. At his drawing board (left) Dorne produced magazine illustrations after having built a solid and remunerative career as an advertising artist and taking many annual awards in this field.

Englert

When your magazine assignment calls for painting a Hollywood beauty with "the loveliest legs in the world," be forewarned of the problem that George Englert ran into. The energetic young artist decided to approach the subject from every possible angle. He got a model with beautiful legs to pose and painted four 8 × 11 water-colors in different but uniformly leggy positions.

In Sketch 1 (right), he began with the actress and a cat. Then in Sketch 2, he included an astonished lawyer. In #3, the actress was alone, but in #4, the lawyer barely managed to sneak in again. When he submitted these to his art editor, pose #4 was selected.

Now came Mr. Englert's mistake. He wanted to buy his model an appropriate filmy dressing gown and shouldered his way into a department store throng of women. He carefully explained to the salesgirl that he wanted the gown for a "model" to wear in a painting. He would have been better to let the model choose her own gown, for at least it would have been less embarrassing.



Englert

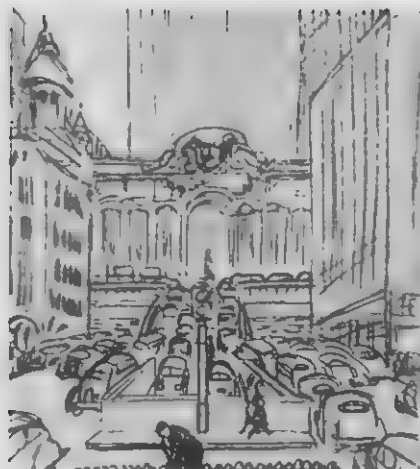


How many artists start with the idea of becoming architects? George Englert, born in Pittsburgh, grew up in Cleveland with that idea. After studying mechanical drawing in high school, he worked in the advertising department of a large Cleveland department store and took night courses in draftsmanship. He became intrigued with the fashion sketches which the store's artist, Jon Whitcomb, was making at that time. He resolved to study art, moved with his bride to Chicago, and then on to New York.

His start in fashion art gave him an opportunity to turn out the picture above as an illustration for a Joseph Wechsberg story. In the incident, the author has his heroine examining impressionistic paintings on a Paris street-corner. This gave Englert an opportunity to paint as background pictures some of Camille Pissarro's work, or at least to suggest it. Pissarro is Englert's favorite and he had been influenced by that artist.

The model in the picture is a girl who won a prize for the prettiest Easter outfit the Sunday previous.

Falter



For an imposing big city background, John Falter depicted Grand Central Station with its endless bustle of taxicabs. As one of the surest harbingers of spring, he put two sailors in their whites in the foreground. Inevitably, they are looking back over their shoulders at the inevitable girl on the curb.



Sometimes an artist's "rough" can be really rough. The scrawled lines at left above represent the start of a painting which appeared in finished detail on the right. In the interim, Falter changed the viewpoint from the position of a man in a boat looking at the river to people on the bank.





Falter

How a house can age in a drawing is seen in a comparison between the photograph of a house in North Atchison, Kansas, John Falter's home town, and the cover drawing which appeared after the artist used the subtle hand of time.

The owner of the house gave his permission to Mr. Falter even though the artist said there would be changes in the appearance of the house. In the final drawing, Mr. Falter made the slope of the street steeper and the steps more angled for dramatic effect, and hung a dilapidated shutter and a few boards across the windows to provide comic relief. The cover tells the story that the photograph doesn't.



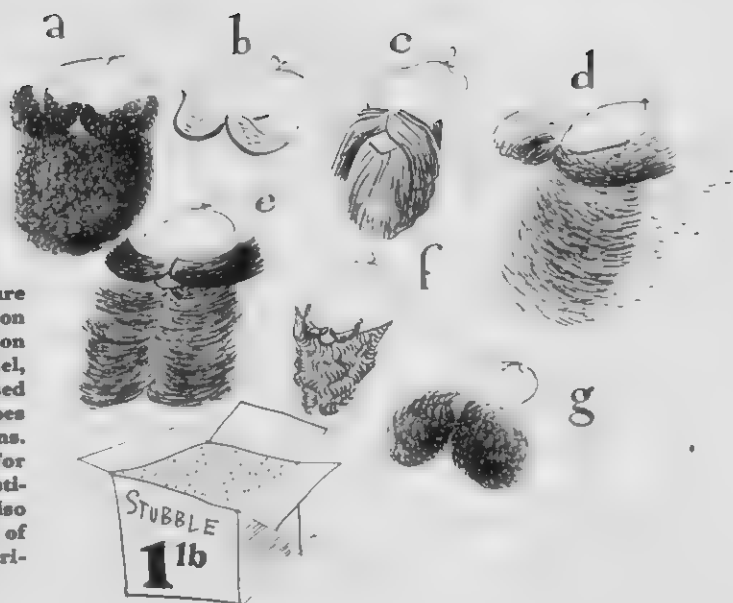
To hire a model without a fee is the aim of all artists. For the golf cover above, Falter assembled a high-priced assortment of amateur models at no greater cost than a couple of rounds of drinks. Each was a prominent businessman and the "caddy" was a ranch manager.

It isn't that artists dislike baseball—they like the game. The trouble is that an artist approaches the national sport with a feeling akin to having two strikes against him. There are, in short, few original approaches left. There have been humorous approaches—such as a boy finishing his grass-mowing chores while his teammates wait disconsolately. There have been historical approaches—such as showing a Gay Nineties pitcher winding up. There have been the inevitable arguments between umpires and players in all moods. Searching around, John Falter thought of a night game, the most spectacular change in the sport in years. The vague but well-proportioned pencil sketch (right, above) was quickly blocked out while Falter was visiting his art editor. The sketch bears a remarkably close resemblance to the final painting. To bring out the dark background, the editor and production manager had the cover varnished.



Fawcett

For the convenience of artists who aren't sure what kind of facial adornments they want on their characters, Bob Fawcett offers a selection to fit all needs: (a) Astrakhan or Russian model, very little in demand now. (b) "Discreet," used in illustrating nostalgic romances (heroes blond, villains black). (c) Strictly for Westerns. (d) Quarterdeck or "high wind" model. (e) For French characters. (f) The curlicue, a sophisticated Continental type. (g) The sheepdog—also doubles for eyebrows. The one-pound box of assorted stubble is to be sprinkled for whiskeriness as needed.



The chart above is one that Robert Fawcett uses not only to help his art editor but also to help authors who write stories about whiskery characters. It all started when a wrong caption on a Fawcett picture identified a mustachioed stalwart as a bewhiskered sea captain. Then, to add to the trouble, a second illustration took the beard off a duke, apparently due to a slip of the razor.

After this, Fawcett made a chart and wrote, "I

enclose a selection of our more popular beards. Authors who claim that we illustrators do not read their stories carefully may either specify style of beard with their manuscripts or cut out and paste on illustrations whenever they feel the inclination. This idea, with a little development, might enable authors to do their own illustrations—thereby saving illustrators a great deal of trouble and heartache."

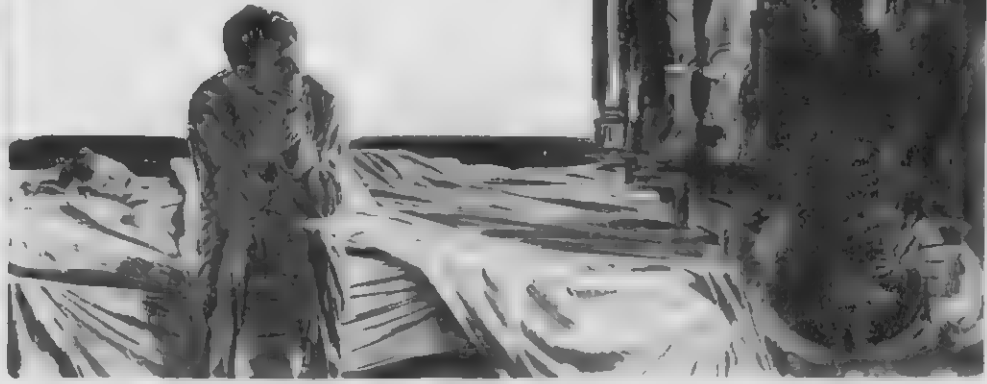


Artist Fawcett, appropriately garbed, posed himself (left) for the Civil War character in the picture above, then added the beard.





Are dreams in color or not? This was the freakish question that beset Robert Fawcett when he was selected to illustrate a story called "Nightmare." He tried and discarded the illustration at the left depicting a war hero who has recurrent dreams about his hair-raising flying experiences, and decided to use the drawing on the right which is less simple. The color question was decided—the ex-flyer and his wife were painted in color and the ghostly figures in a monotone.



Robert Fawcett was born in England but established himself as an American artist at the age of 11. At that time he won \$5.00 for drawing the best replica of a laundry blueing label. After finishing elementary school, he went to work as an office boy, studying art at night school and also taking lessons from his father. Later he became an

apprentice in the art department of an engraving shop. By the time he was 19, he had accumulated sufficient money to go to Europe for serious art studies. He studied at the Slade School of the University of London and in Paris. It wasn't until he was 42 years old that he broke into magazine illustration in a big way.



Fleischmann

When you're given a story to illustrate, it's a good idea to thumb through recent issues of the magazine to find hints of what the art editors want. In this way, Glen Fleischmann hit upon the right illustration for the author's description of a brief bathing suit: "just a strip above and one below."



The artist concluded that the author could have meant to put his heroine in only one thing: a bikini. But would the magazine, in this case, the *Saturday Evening Post*, accept a girl in a bikini? How much should the artist reveal?

Fleischmann didn't know the answer. But he hired a model, a slim, blond New York girl who had posed for him before and knew nothing of this assignment.

"Here," said Fleischmann, handing her the costliest and the scantiest suit.

"I can't wear that!" she exclaimed. "Some people may wear them. I don't, not even in this studio."

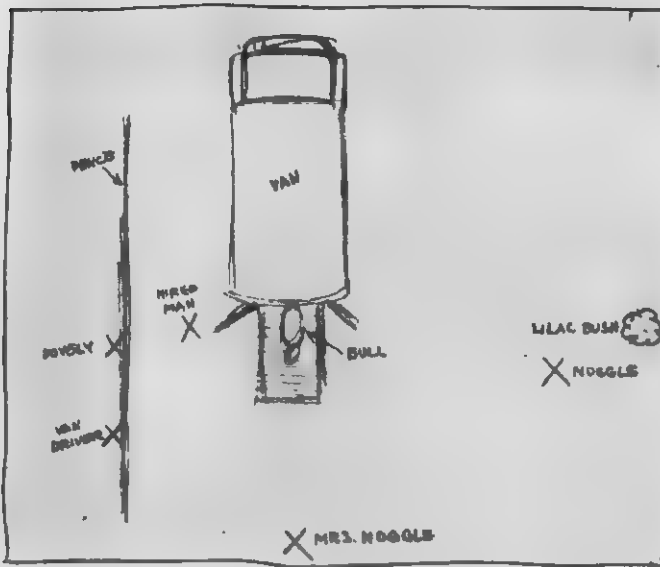
"All right," Fleischmann said. "Take a look at these other suits and pick out the skimpiest one you would wear at the beach."

She finally picked out a suit and said, "This is as far as I'd want to go."

When he turned in his illustration, he learned it was as far as the editors would want to go too.

Glen Fleischmann indulges in serious study. In his battery of reference files, he keeps rough sketches, notes and photographs.

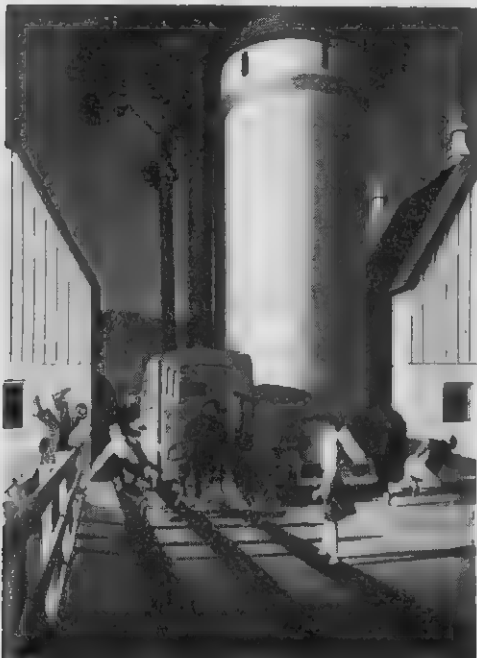




One of Fleischmann's most difficult assignments was a story in which the author gave 14 complete descriptions of the people, the bull and the setting in the best story scene to illustrate. It is an incident in which a bellowing bull stampedes from a van and chases everyone except one courageous woman. This kind of illustration requires a diagram (left) in which the artist can let his imagination walk around. Then, after numerous trial sketches, he can settle on the position that seems best for the observer to see all the action while allowing the bull to be the focal point of interest.

The artist first translated his diagram or ground plan into a rough sketch. Next, to obtain contrast and striking patterns (that characterize Fleischmann's work), he backed away from the scene and let the silo and barn form the containing pattern.

"With the action so small in the picture, every tone, every light, every shadow had to mean something in accenting the figures," Fleischmann says. At the left is the illustration as published.



Freeman

Sometimes, in getting a model too comfortable, an artist can create difficulties. Artist Fred Freeman (right) got his model in a snug position for a boat cabin picture, forgot to give her a sea-going mug of coffee to keep her awake and the result was that she kept dozing off.



Here is the finished product as it appeared in the magazine. Aside from rearranging a lock or two of her hair, the artist stuck pretty closely to the original model (in painting, that is).



The character in the above pictures was supposed to be lying on a fishing boat berth, writhing from appendicitis during a roaring gale and watching apprehensively for the boat to sink. Naturally, she had to keep her eyes open. When Fred Freeman found her napping, he would ad lib

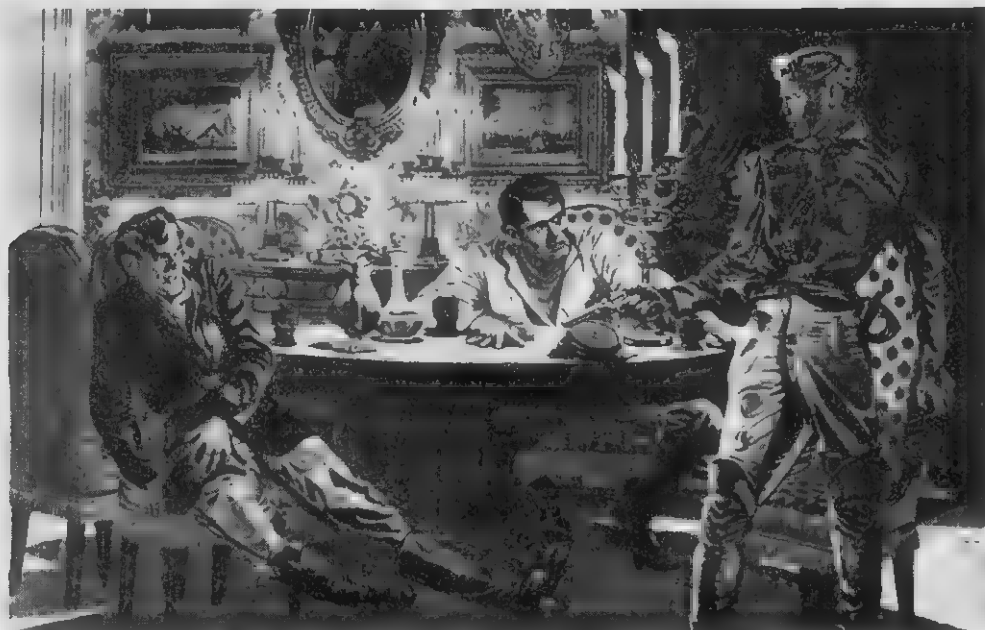
with a roar like a roaring gale and finally managed to keep her realistically awake and alert. An artist is a member of a resourceful tribe—remember that if one solution doesn't work you must try an extraordinary one.



An artist is always lucky when his family can model successfully for his characters. Fred Freeman's favorite models are his wife (top) and his daughter. He prefers non-professional models because of their sincerity.



Freeman set out to illustrate a short story about a Harvard man who fought in the Civil War. Walking out of his Connecticut studio, just 82 years after that war, he met the ideal man to model the story character. Not until later did Freeman learn he was actually a Harvard man, class of '47. For the rest of the characters in the painting below, he drew on Brady's historical photographs of the Civil War.



The completed illustration of a Harvard man in the Civil War.

Garland



George Garland who painted this picture would much rather have been a plumber or an engineer but his mother insisted on his following in her footsteps by going to art schools. He decided to become a commercial artist because starving to death in an attic made him shudder. However, he soon found that even commercial artists can starve to death unless they know what they're doing.

A magazine illustrator can have a philosophy but that philosophy has to jibe with current tastes and especially the taste of art editors. George Garland faced a problem posed by readership taste in a story he was illustrating about a bygone period. Illustrations which plainly reveal themselves as "dated" have been found to draw less readership than those with an element of timelessness. He therefore decided to paint the picture above to give the impression of eternal and ever-current romance rather than of the Victorian era, except for such details as the man's buttoned shoes and the fact that the couple is in a buggy with the reins in the man's hand.

Knowing a large part of the world is a big help too when you get such assignments as Mr. Garland had. For example, he had to paint a scene in an old English tavern. He used an ancient pub in Devonshire as his model, remembering it from memory. The models turned out to be a Scotch girl, an Irish boy, an English leading man and a background character from Brooklyn, all obtained from a New York model agency. It would have been more difficult if Mr. Garland hadn't studied at his mother's insistence at the Slade School in London and also in Paris later.

Georgi

When you're illustrating for a family magazine, you "can't get away with the sexy stuff that runs in some magazines," Edwin Georgi said firmly to himself as he began painting a full page of illustrations. The preliminary sketch (right) showed the very nicest way he had of undressing a heroine. It was a fairly sedate scene showing the girl from the back. His art editor at the *Saturday Evening Post* asked him why he hadn't turned the girl around.

Losing no time, Mr. Georgi took a new viewpoint (lower right) and then drew the girl closer to the foreground, revealing more than ever and suggesting the wardrobe with a single dress hanger.



Grohe



Two high school students (above) modeled the illustration to perfection.

How would you paint a pretty girl to please an art editor, a family magazine, and the public? Glenn Grohe has found numerous opportunities for painting both mood and action. In the painting above he had to create a scene in which a woman's body is found in a water-logged skiff. The skiff provided a problem in perspective. To be just right, Grohe had to build a model of a skiff: he made one 5 inches wide, filled a roasting pan with water, and submerged the skiff model at the correct angle. Partly submerged trees indicated the turbulence of the river current and provided an appropriate backdrop for a weird situation.

For the picture below, Mr. Grohe hit upon a technique of showing a character that is secondary

to the situation. "I felt the dramatic effect would be heightened by an almost black-and-white picture with intermediary tone so subdued as to give the effect of being black." All the light comes from the flashlight which the girl is holding. Many another artist would have dismissed this situation as impossible to portray because so much black is necessary. The heroine of the story finds herself locked in a dark room which is filling with gas. She has been drugged and is barely conscious. Struggling to get out, she finds that one of her keys will unlock the door.

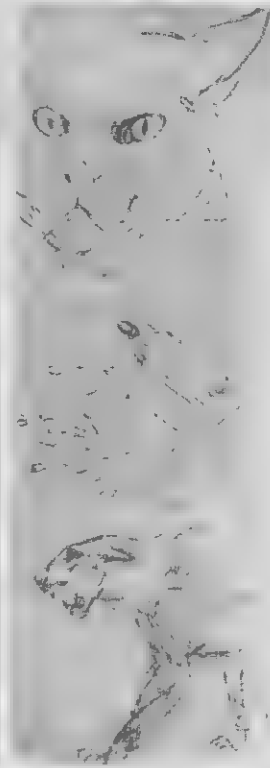
Grohe photographed the model in the pose he wanted first (left below) and from that made a pencil sketch which he later transferred to canvas.



Grohe's model turns on the flashlight with weird effect.

Gustavson

From rough sketches like those below, Lealand R. Gustavson composed the dramatic illustration shown to the right.



"I deliberately set out to compose a painting which would indicate that both hunter and leopard had an equal chance. In this way, I felt the people would be attracted to the illustration and then would read the story to see which one wins out." Gustavson feels that the function of illustration is to catch and hold the reader's eye. This usually requires a dramatic scene or situation which poses the question, "What goes on here?"

Gustavson often takes a sheaf of photos of models, pins them up and works directly from them in composing his oil painting.

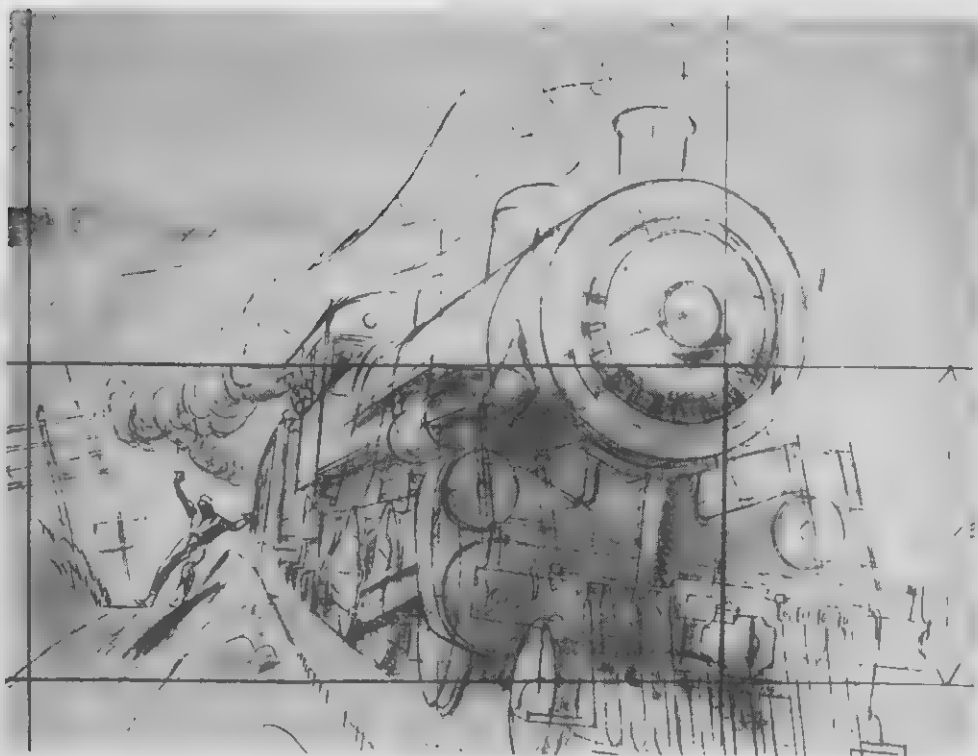


Helck

After laying out a space 30 by 40 inches as his working area, Peter Helck made this first rough. Note how it emphasized engine and wheel motion rather than the man.



Conforming with a friend's suggestion that the man be made the central dramatic point, Helck turned the engine more "head-on," utilized less of it in his illustration, and made the man more the center of interest.



Helck used the head and shoulders of this model for drawing the man leaning from the engine cab.



When it comes to illustrating steam locomotives, Peter Helck is always there. Ever since he was a boy building model railways, trains have been his hobby. In addition to illustrating most of the railroad stories appearing in the *Saturday Evening Post*, he has done paintings for nearly all the major railroads' advertisements. His only complaint is that "they want to leave out the smoke."

To ensure authenticity for his first railroad paintings, Helck made special sketching trips riding in the engine cabs, of course.

The aim in painting locomotives is to get the wheels going around faster, making them seem to be jumping the tracks. The big forms have to have a meaningful thrust and movement.

Unlike many illustrators who bend over backwards to avoid approaching authors for fear of having their "freedom of interpretation" curbed, Helck has always made it a practice to discuss railroad stories with the author. He fine-combs Helck's selected situation for all technical matters that need factual authentication.

Here is the finished drawing, made from the sketches on the left page. Note how the telegraph wires, locomotive smoke and lines of mountain and trees all serve to focus attention on the man rather than the engine.



Harris



Bob Harris is his own model here. He has converted himself into a bespectacled gentleman puffing on his eyeglasses and missing a whole lot that goes on.

After studying in three art schools, Robert G. Harris, with an aesthetic thud equivalent to being bucked from a bronco, began painting blood-and-thunder Western covers for pulp magazines.

"I can still hear the creaking of the saddle—and the art editor yelling, 'Paint it red!' In those days, I used to pose myself for most of the characters. The horses I rented."

In the spirit of the thing, Bob rode a bucking motorcycle all over the western United States

and lived on a Montana sheep ranch long enough to acquire a permanent aversion to eating lamb. He kept his saddle bag stuffed with art material and painted as he travelled.

A few years later, after getting married, he made the jump from pulps into the slicks. As the painting above discloses, his talent includes illustrating light fiction rather charmingly and his success has been with the women's magazines.



Illustrator Bob Harris first broke into the Saturday Evening Post by volunteering to model for an Al Parker painting.

Hook

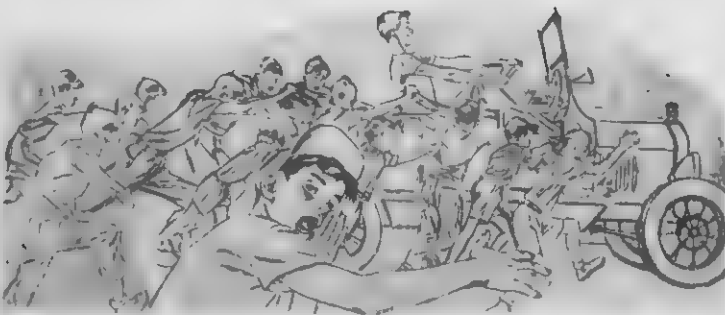
Preliminary water-color by Richard Hook about a stalled "hot rod" that gets a friendly boost.



Next step was to get photos that bear out the artist's idea. Hook got a boost from his neighborhood gang who actually pushed his borrowed car.



In the final sketch prior to making finished drawing, Hook blends details from both preliminary and photo—and the result rolls along smoothly.



A serial assignment represents a big step in an artist's career. It means soaking in the right atmosphere and exuding it through a brush.

For Richard Hook, the first serial proved to be by an English mystery author and was very very English indeed. Every scene and all action took place in a fictitious vicinity of a very British-sounding place, Inching Round. Hook and his wife immediately set out on a tour of the British Isles to exhaust the sources of information. He still didn't have all the material he needed.

Back home in the United States, his mailman

was beginning to stagger under the load of correspondence and Hook explained one day that he was having a bad time with his research.

"I should have asked him in the first place. He laughed and said there was a real English cottage within 3 miles of our home. He wasn't kidding. There really was such a place—two of them, in fact. Every brick, every cobblestone, each bit of wood, the heavy slate roof and the diamond-shaped glass panes had been carefully packed and shipped across the sea from England."

Hook



The artist himself and his wife's aunt modelled the bobby and the lady.

The owners of the old house told Hook he was welcome to use their place as a model, provided their name wasn't used. An English-born friend was immensely helpful on English bobbies, churches and gardens.

Hook's biggest worry, however, concerned a 200-year-old spinning wheel which he had borrowed from an antique collector. The wheel figures prominently in the illustration inasmuch as the murder victim is found draped over the wheel. Hook had to drape his model accordingly and then return the wheel undamaged.

"If it had collapsed," Hook said, "I would have too."



The aunt posed as the victim beside the spinning wheel.



The finished drawing shows the unusual view-point Richard Hook used.

Hook's first illustration for a story about a bebop musician (right) didn't harmonize to suit the art editors. He hit the right note on his second try (below) by shuffling the figures.

In the first drawing, he had the figures leaning outward from the middle. The art editors felt that the hole in the middle of the composition made the picture too deep and left too much space. By reversing the positions of the trumpeter and sitter, to place the higher figure in the middle, Hook managed to fill the hole. He extended the arms of the sitter, making the left hand point toward the girl to emphasize her.



Nonsense stories are fun to illustrate. Here Hook had a loquacious St. Bernard to draw and the main problem was getting a model. He found it wasn't so easy, either, to pose a 200-pound dog.

Hughes

To illustrate a situation where the police are milling around a "killer" who has tried to escape, George Hughes hired a trio of cops and a "suspect"—one was a state trooper. By the time he was finished, no one could doubt that this was really the way it happened.



When George Hughes paints a magazine cover, it can be torn off the magazine, dropped any place on the face of the globe, and anyone picking it up will say, "That's America!" For his work personifies the things that have built America.

Hughes believes in realism in art—and that the key to realism is painting the real thing. For a school picture, he goes to school for the proper setting. For the picture of the police above, he got real cops to pose.

Kaye



For an active illustration, Kaye has each character show intense interest in the brick-tossing battle going on. Above, the artist poses for the man behind the counter. Below, in the finished illustration you may note that he has posed for all five other characters as well.



An artist with a good background doesn't always come through the first time with what an art editor wants. J. Graham Kaye had travelled widely in Mexico and was chosen by the *Saturday Evening Post* to illustrate a one-pager in two colors about "Pablo's Cash-Only Grocery." His first

sketch had a soporific effect on the art editor. The characters looked as if they were too sleepy. Kaye was soon awakened to his task, got himself into the mood of a thumping fight and the result was the picture above for which he himself posed in part.

Kritcher



When Larry Kritcher needed an 8-week-old baby as a model, he found that mothers were not prone to entrust their precious darlings to an artist, even if the artist was once a father himself. When he finally found a mother who was willing to let her baby be painted, it turned out that she

had twins, so two babies modelled for the one in the picture above. The 10-month-old baby chosen at first appeared in the drawing below, but obviously he couldn't pass for the one 8 weeks old. Never!



Larry Kritcher, former Post associate art editor, had to discard this drawing because the baby was too old.

Ludekens

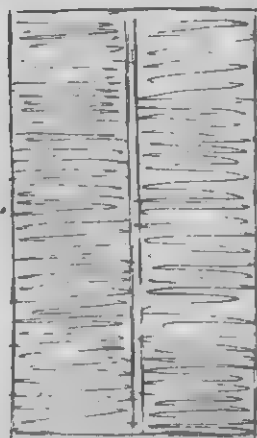
The Green Hills of Earth



The three sketches on the right show a realistic, a fantastic and a decorative approach by Fred Ludekens to illustrating a story about a rocket jetman on interplanetary flight. Research on this subject turned up hardly any available material about accordion-playing spacemen.

The editors chose the realistic or literal painting because the story was written in a matter-of-fact tone and the illustration heightened the impression of realism. On the next page we see how Ludekens completed his jetman on Mars.

The Green Hills of Earth



The Green Hills of Earth





The Army pilot jetman on Mars is wearing the latest high-altitude suit.



This smooth-looking "rough" sketch shows what a rough moment in a spaceship in interplanetary travel might be like.

Closeting himself with a University of California astronomy professor, Fred Ludekens filled notebooks with sketches and studied telescopic photos of Mars until he had the position of the reddish planet's two moons and stars worked out in detail. When it came to the surface of Mars, he found there were more differences of opinion the more he researched so he decided to go right ahead and use his imagination.

As the first city planner of Mars' capital, Ludekens thought that the canals were straight and the city modernistic.

It was Ludekens' initial success in illustrating fiction about spaceships that kept him busy on one assignment after another. While he is a good deal ahead of the Army editorially and artistically in projecting rocket flights to Mars, he did use Army space suits on his models whenever the information was declassified.



Fiction writers have a hard time keeping ahead of facts these days. Artist Ludekens gave his own impression of the capital of Mars.

Ludekens

When Fred Ludekens gets an assignment, he reads the manuscript fast and makes numerous thumbnail sketches as he goes along for spots with good picture value. He likes to get the total impression of a script and the sketches are quick compositions, notes that he refers to later. Returning to his notes after the reading, he makes a breakdown of the pictures he would do, trying to pick situations to introduce the characters.

If the story is a Western, he gives them "the business"—shooting, stealing, riding—what the customers who read Westerns like.

For a real authentic Western illustration, he went West. He's no cowpuncher but he has spent weeks in fishing trips, pack trips and hunting trips. He has always been extremely curious about things and places in the Far West.

The sketch and final painting on the right are an illustration from a Luke Short 8-part serial.





Lyon made a few sketches, then had a middleweight pose in his studio so he could study his guard and stance.



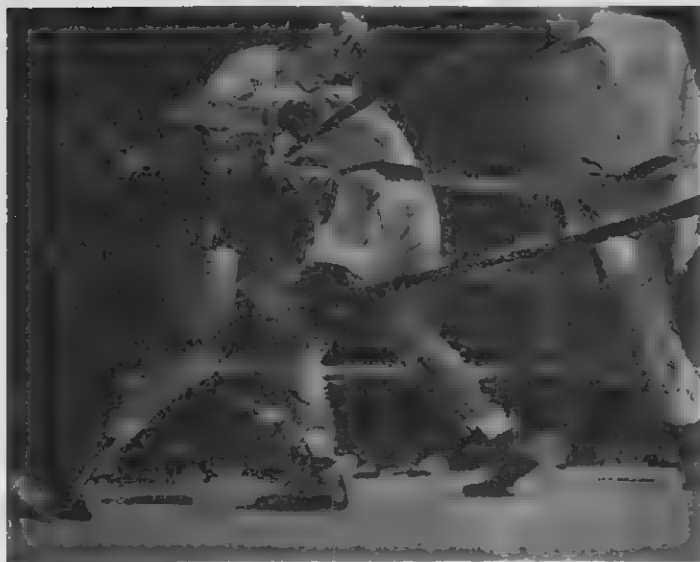
This sketch was based on the pose at the left. Note that Lyon has started aging to conform with the champ.

Lyon

Every painter of authentic boxing scenes spends long hours sitting at ringside. Richard Lyon was lucky to find a model in a young middleweight. To conform to the story's specifications, he had to do two things: change the color of his model's

hair and age him by about 10 years. The hair change was simple, of course. The aging process took a little longer but it worked out convincingly. His sketches were in charcoal and the finish in oils.

Using ringside sketches, Lyon next cornered both fighters. Note how ropes center attention on champ.



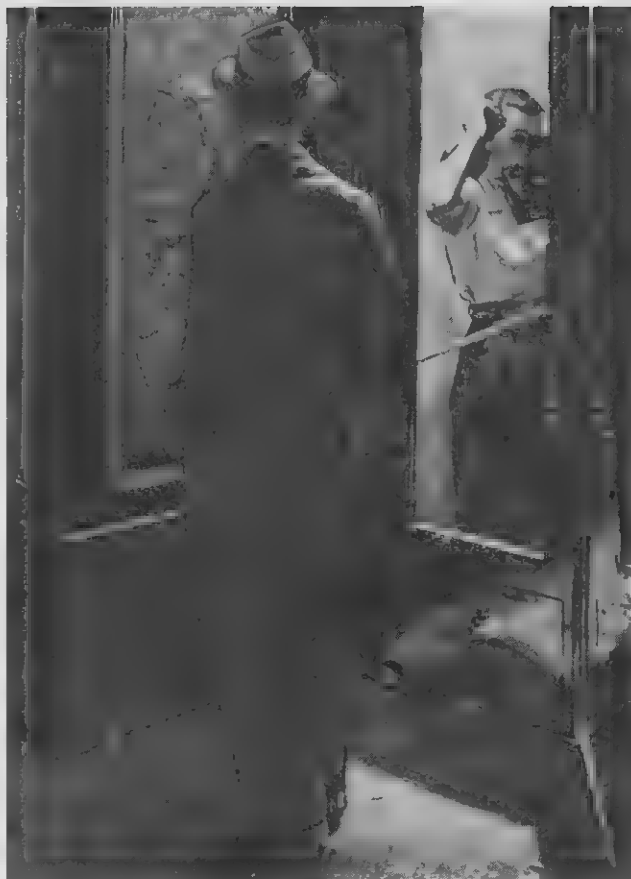
In final painting, the champ is properly aged and shows fight marks. Placing him in a corner hints at the story's outcome.



Parker

Al Parker is best known for his illustrations on the covers of women's magazines, in which field he approaches artistic preëminence. Women in Parker's paintings of romantic and domestic scenes are often blond and usually ultra-feminine. As such, they look real to women readers and alluring to the males who leaf through the pages.

Far from being typed as a "pretty picture" artist, however, he has coped with some unusual situations and has shown a deftness in straightaway illustrating that has nothing to do with glamour. The problem in the picture on the right was to catch the theme and high moment of the fiction. It is a story of a man who speaks of himself in the first person but the artistic emphasis has to be on the girl who changes his life. Parker's aim was to focus attention on the girl through the choice of colors, with yellow and blue predominating. The girl is standing in a brilliantly lighted doorway. The man is outside in the bluish darkness of the street. The reader, like the man in the story, instantly has his eye caught by the girl. In a sense, the illustration helps the reader to share the first person feeling built up by the author.



Would you stop to look at the girl? Readers did. The artist's deft use of light fixed attention upon her.



Al Parker tied the girl and the man together by running this illustration across the bottom of two pages. Text filled this space. The girl is thinking of the man; the man is thinking of himself.

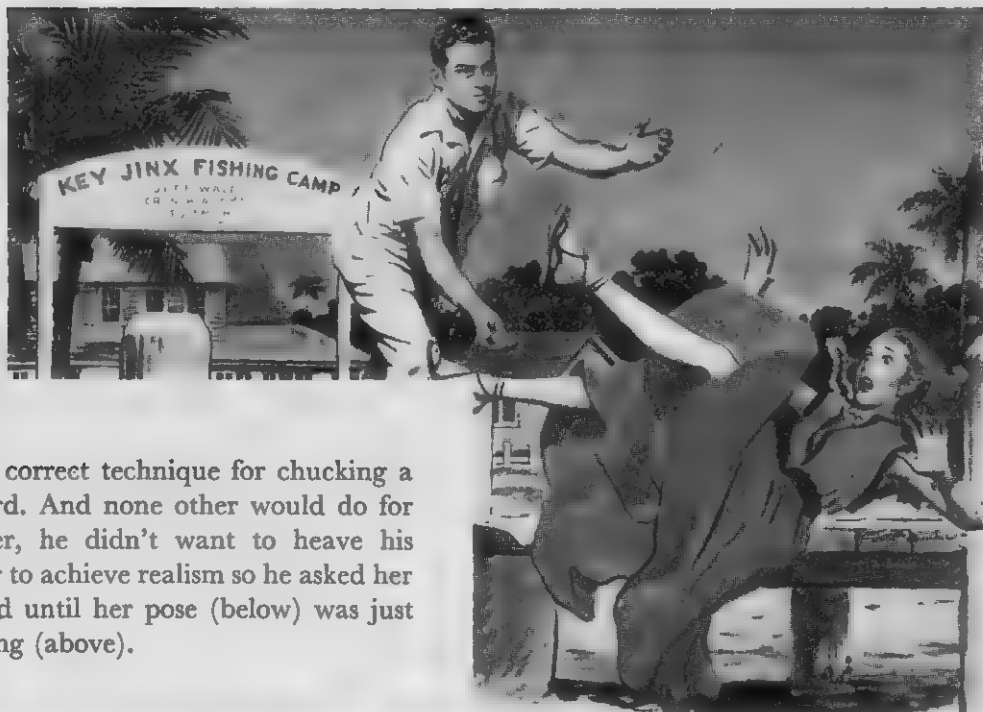


Peterson



It's easy to see how Perry Peterson used the three models at the left in his preliminary sketch but changed the faces, which he got from his scrap file. He constructed a scene inside a railroad station and added to the drama by viewing it through a broken transom. Actually, Peterson worked with a transom himself. This device let him control his figures and bring them together. The broken glass adds to the mood of violence.

Pott



There is only one correct technique for chucking a young lady overboard. And none other would do for Rudy Pott. However, he didn't want to heave his model into real water to achieve realism so he asked her to toss herself around until her pose (below) was just perfect for his painting (above).



Rudolph Pott is one of the many good illustrators who goes about his business methodically. He has a three-way mirror and a remote control camera. The picture (left) of himself and the heroine was tripped with a delayed-action mechanism. It was all he needed for the drawing.

Pott



Pott started with this black-and-white photograph of the country surrounding a ranch in New Mexico. The ranch buildings were in a clump of trees in the middle of the picture.



In composing his illustration, the artist went back in his memory—and files—to the days when he rode the range in search of Western color.



Above is Pott's illustration as it appeared in print.

When young Rudolph Pott, fresh out of art school, went West to set out on a career as a Western artist, he spent the summer on a ranch in New Mexico. One photograph he took at that time stood him in good stead years later. As he remembers the West, "the colors were so bright

and so different from what I knew in the East that I couldn't see them at first. There were no blues or greens in the mesas and the washed-out arroyos. In time, I learned to recognize the shades and to get them down in my sketch books, but it took nearly a year."



The most exciting moment in Philip Wylie's fishing serial occurs when five bullies rushing down a wharf to "get" the hero, trip over a taut fishing line and go sprawling on their faces without a blow being struck. The problem involves depicting five figures in various stages of falling

flat on their faces. Pott made a montage of five separate photos of a single model which he had taken. After making a rough sketch of his illustration (above), you can note from the montage how he has changed the model's expression in each case.

Prins



The real San Giulio.

The illustration version of San Giulio as done by Ben Prins.



Prins from an artistic angle

One complication in illustrating fiction is that the artist and author virtually never have a chance to get together to compare notes. Usually by the time the artist has received his galley proofs, the author has gone off to Africa or the Isle of Bali in search of new color for new fiction. As the artist inevitably has only a few weeks in which to work, there is not enough time to contact the author so the artist does his own guessing.

Ben Prins won a guessing contest with an author's island called San Giulio. It wasn't otherwise identified in the story but Prins was convinced that the island actually existed. He was right. But finding it was another matter. The author owned a villa on the island which she had been found on a rare medieval map. Prins finally found it on Lake Orta in the Italian Alps. He also found an aerial photograph in an old magazine and went to work. P.S. The author had sent a picture postcard with the same scene to one of the editors. If Prins had only known!

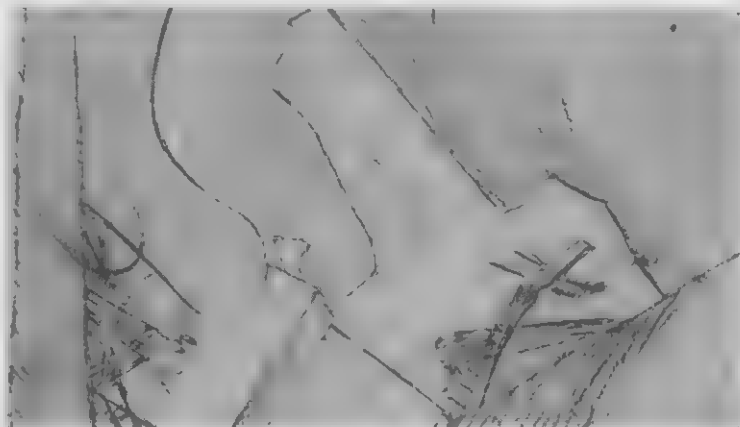
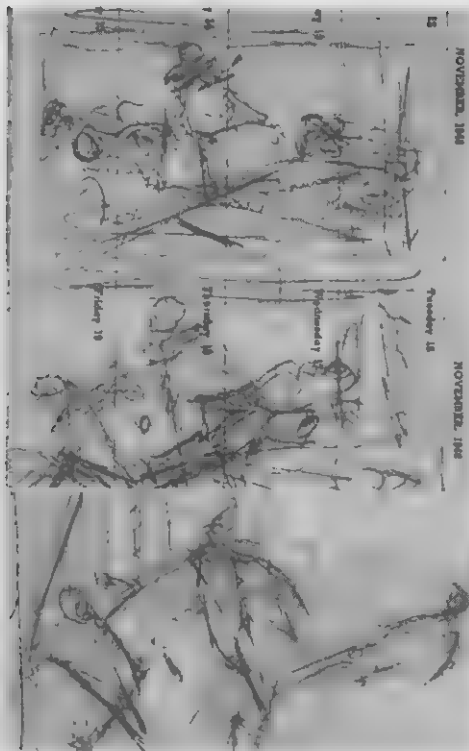




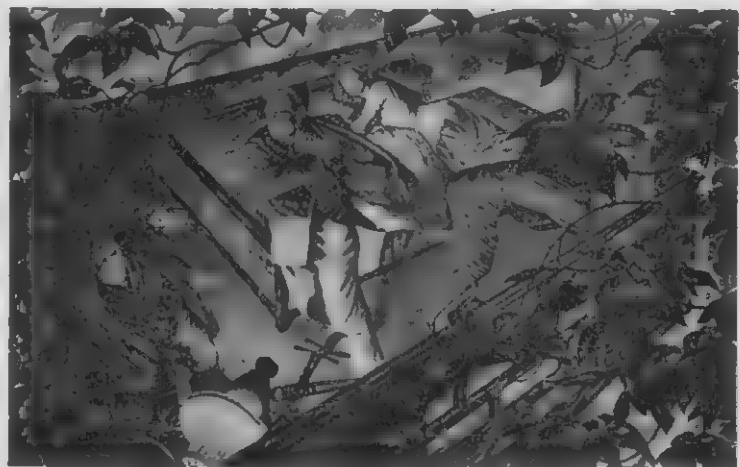
When Ben Prins encountered the technical problem of having a youth fall head first from a moving freight train, it was a puzzle how to pose a model. He finally solved it by rigging slings to the model's belt and having an assistant on a stepladder hold his trouser legs as they would have flapped in falling. Above at right is the artist himself helping to set the pose for the illustration below. The model could hold this pose only for as long as ten seconds at a time.



Rabut



Rabut's first very rough sketches were made on an old calendar pad (above). Next he pencilled a slightly smoother version. After that came the final rough composition (top right). To work out details in the lower left section, he used a tissue in an abstract design. Then in the finished illustration (lower right), the details are worked out thoroughly.



To inject a whirlwind, knockdown fight atmosphere into an illustration, Paul Rabut transformed something usually associated with the softer and more feminine side of art—the curve. By making the central background of his picture a mass of hundreds of fine concentric curved lines, he achieved an effect of fast motion for almost everything placed against the background: the hero's flailing right arm and fist, the hard-hit

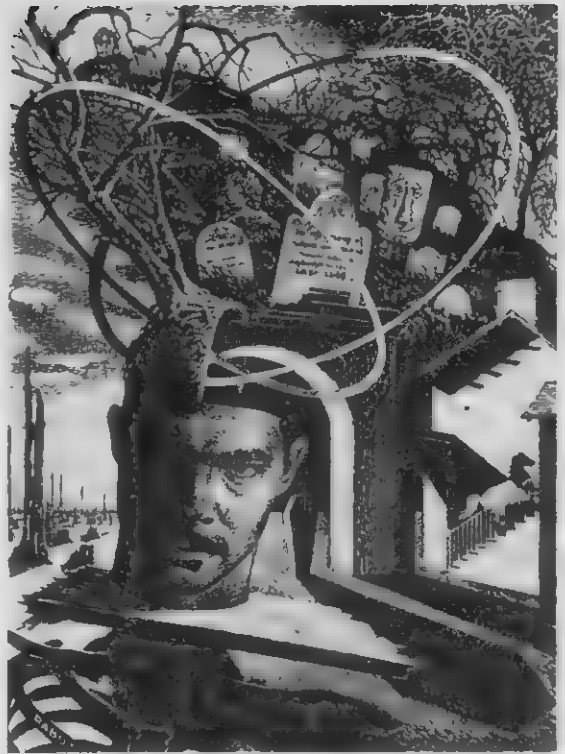
thug's raised arm and falling knife, the second intruder's sudden tumble, and the girl falling on the bed. He felt that a series of descending and interrelated curves would best express what was going on, as the action itself was an integrated succession of movements with the hero as the pivotal figure. He alone, in the room, remains erect at the end.

Rabut took advantage of another break in the hotel room battle—it takes place in Hong Kong. The ways an outsider might have found himself peering at the fracas would have been through a transom, keyhole or normal window, but some Hong Kong hotel rooms have almost an entire side opening onto balconies. This allowed the artist to give a plausible view of the scene.

As Rabut's painting progresses, there is a constant refining process going on. He abstracts areas, heightens or qualifies color, striving for more incisive characterization, all in an effort to intensify the dramatic impact. He works with a brush so fine that fellow artists jokingly refer to it as "a one-hair brush."

Rabut works with curving lines and edges of shadows and contrasts them with straight converging lines of architecture as seen in the picture below. He gets ideas for detail work from antique objects. When he has a given subject to portray, he usually works either from life or from specially posed photographs.

Perhaps best known for his paintings of pioneers and Western scenes, Rabut was born in New York City.



(Above) Rabut as seen through Rabut's surrealistic eyes.

(Below) The artist apparently baited a carved Chinese dragon which he copied in detail work.



Rabut

Rabut, grandson of an aspiring French inventor who moved to Greenwich Village during the 19th century, has often displayed an inventor's intense inquisitive instinct in researching for his illustrations. He maintains a growing collection of primitive art, including objects from Indian tribes of the Northwestern United States, and African and South Seas aborigines. Sometimes, as you can see on the left, he dresses himself up as a Northwest Indian chieftain. Occasionally he works on gesso board, a chalk-like panel, and his brilliant light gleams through like sunshine in places. Once, to paint a sunset, he scorned air brushes and painted the seemingly solid sky with thousands of tiny brush strokes, using red, yellow and orange cadmiums, rose madder and burnt sienna. To accentuate the feeling of light in the sky, he selected heavy pigment to depict the earth below. The effect is, to use an all-too-common expression, striking.



Riggs



This is the pitcher's mound that gave artist Riggs a hilly problem.

Robert Riggs, an artist whose lithographs of performing circus elephants and bruising prize fighters have won him many art gallery awards, injects something of the quality of both subjects into most of his drawings.

"I concocted a sort of imitation lithograph by using a regular lithograph grease crayon on a scratchboard coated with white chalk," he says. "The scratchboard was substituted for the usual specially prepared stone which involves a longer process."

When he was selected to illustrate a baseball story, he went out to the ball park, and working without models or photographs, adapted the park and uniforms with just enough changes to fictionalize them.

Being a stickler for detail, he was stopped short by concern that he had made the pitcher's mound too high. In the baseball handbook he found the rule that the mound cannot be more than 15 inches higher than the base lines. Researching further, he learned that the mounds are 15 inches high in Philadelphia and Detroit, 12 inches in Washington and Yankee Stadium, and only 10 inches in St. Louis.

"The height of the mound and of the players naturally have to be proportioned," Riggs explained. "The way you have to figure it is in relationship to the man's head. A man's head is 9 inches so the mound should be 1-2/3 head high. A tall man's height is 8 times his head, a short man's 7 or 7 1/2 times. You can go on from there."

Riley



Even though the models for Ken Riley's hillbilly scene were sophisticated New Yorkers, he turned them quickly into the role of mountaineers. During a summer vacation from school, he had been a drummer for a dance band in the Arkansas hill country.

When the Indians attack, the heroine picks up her sleeping husband and hides him in the dower chest. A frontier woman very likely was stronger than a woman is today. Ken Riley's model was at a disadvantage until he put some support under the husband (right).





Note how, by changing the open hand in the sketch of the man on the horse to a clenched fist (see final drawing below), Ken Riley altered the keynote from casualness to an air of menace.



For the pioneer drawing above, Riley spent several days in the American Museum of Natural History in New York making pencil sketches of squaw clothes and saddles.

The scene was supposed to be in the rain in Oregon and Riley obtained the dampness by a

combination of a hot summer day, hotter lights and heavy clothing. As he said, "This completely shatters the illusion that I had for years, that you had to throw a bucket of water on a model to get a wet effect."

Rockwell

Norman Rockwell sold his first illustration to the *Saturday Evening Post* in May, 1916. In fact, the *Post* bought all three of the pictures Rockwell first submitted. Since then, Rockwell has become fully established as one of the nation's most popular artists of all time.

Part of his popularity is due to some completely different ideas for illustration. The cover on the right is one of these. It represents the maturing of an idea which the artist alternately cherished and shied away from for nearly 20 years. The theme, as small-town and large-town Americans alike will readily appreciate, is "gossip."

It meant drawing 18 heads, each bobbing up and down, transmitting gossip. It isn't difficult to find Rockwell himself as one of the characters. His wife is another.

THE SATURDAY EVENING
Post
MARCH 15, 1941 15¢

A NEW HORNBLOWER
NOVELETTE
By C. S. FORESTER
A Faint Blueprint for Peace
By MARTIN SOMMERS



The painting (left below) is an old canvas that Rockwell found in his attic. It inspired him to get to work on a job he had been planning to do for years. The result is the cover at the top.

Norman Rockwell.





THE
MOMENT
BEFORE

CONTRACT
EXECUTIVE

CHIEF
MURDER

FATHER OF THE TYPE

THAT MAN

DEARLY WISHED
TYPE

RETIRED
THE WORST

PAGE

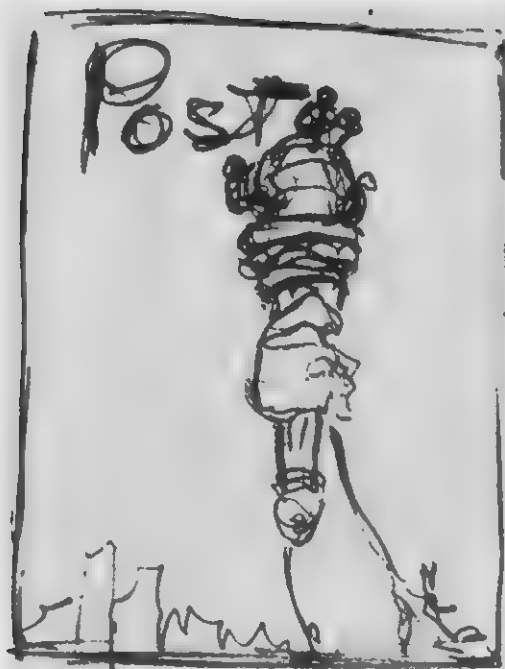
THE FATHER
PARTY TYPE

MALIZIM
SHIRAZ

When Norman Rockwell wanted a batch of the most nervous, worried, haggard-looking men to pose as expectant fathers for a two-page painting, he thought of turning to an advertising agency. There, he could find more jumpy, twitchy charac-

ters than anywhere else on earth. A phone call to a friend gave him an opportunity to take a photograph of an entire group of agency men (see photo below). The painting (above) shows how accurate Rockwell's portraits are.





"This pencil sketch is what I first showed Ken Stuart," the artist says. "The distinctive skyline of New York City would have appeared in the background at the lower left."



"My first idea when I began working in water-colors here was to show a stormy sky to symbolize the troubled world. As you can see, it looked as though the men were fighting off the storm, and Ken and I both thought it complicated the idea."



"Ken made this sketch to give his idea of showing the statue from the rear and to include the head and crown, a tremendous improvement. That's what I call creative art editing."

The idea of showing the Statue of Liberty was to depict American patriotism dramatically but without a garish flag-waving effect. The Statue seemed to symbolize what had been fought for but a painting of the Statue alone wouldn't do. A cover must have animation.

Norman Rockwell got the idea of showing men cleaning the Statue—but only if they really do it. A phone call was put through. The custodian of the Statue said they never gave the maiden a head-to-foot bath but they did scour the thick amber glass in her torch of liberty once a year.

Losing no time, Rockwell went out to the Statue, prepared to hire a plane to get an aerial view if necessary. During his preliminary scouting, he found he could get an excellent angle by climbing to the top of the Administration Building.

Rockwell



"So in this charcoal sketch, in which I worked in the fine detail absent from the water-color, the storm disappeared and a serene sky took its place. Actually, they don't hoist buckets that way. I put in the bucket to indicate the size of the lady's arm."

After the sketches had been made in pencil, he worked from them to water-color, to charcoal and finally to oil. As they weren't cleaning the torch when Rockwell was there, he went home and persuaded an ex-steeplejack to pose as the cleaners perched atop some studio fixtures.

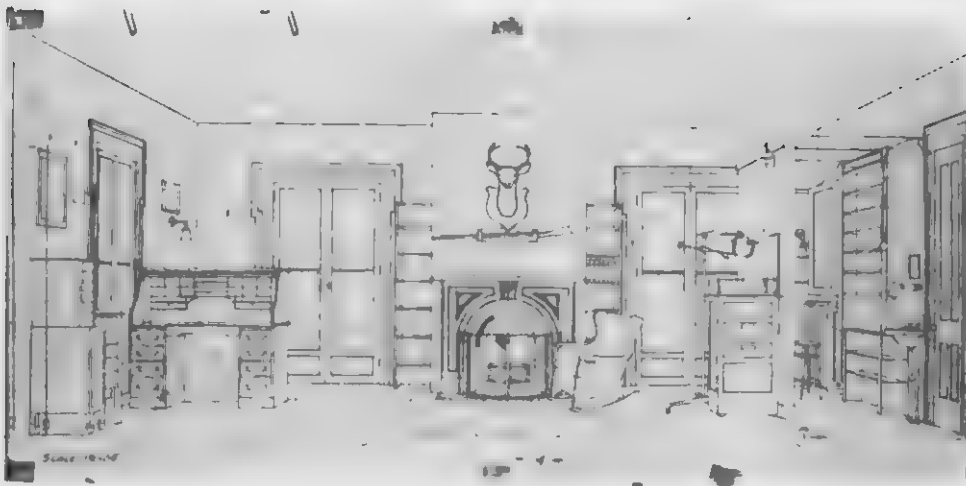
Once Rockwell illustrated a bridge game, but left it for years stewing and simmering in his paint pots. Part of the explanation, perhaps, lies in the fact that the artist doesn't play bridge.

After he had finally sketched it out on the canvas, he posed the players at a table in a Chicago photography studio. The studio had a balcony around it. He stuck a plank out over the room from the upper level and the photographer crawled out on it to take a bird's-eye view. Rockwell straddled the plank to make his sketches and finished the job in his own studio.

When more than 150 bridge fans sent in carefully worked-out versions of how they would play out the hand, Rockwell threw up his hands. All he remembered was the expert who had helped him was named "Red."



Rockwell



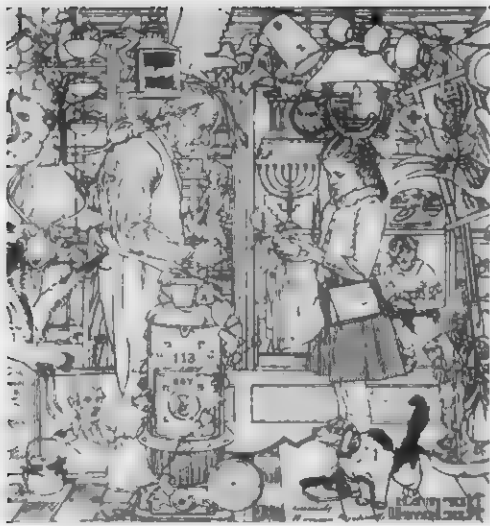
To depict an old-fashioned family physician in action, Rockwell had an architect friend make this scale drawing of a doctor's office because the office itself was too narrow for the artist to sketch in perspective—unless he knocked down one wall.



In his preliminary painting, Rockwell worked out details and colors. All were exact except where artistic values dictated changes. The doctor, himself, was one who attended the Rockwell family regularly. The people in the painting were his regular patients.

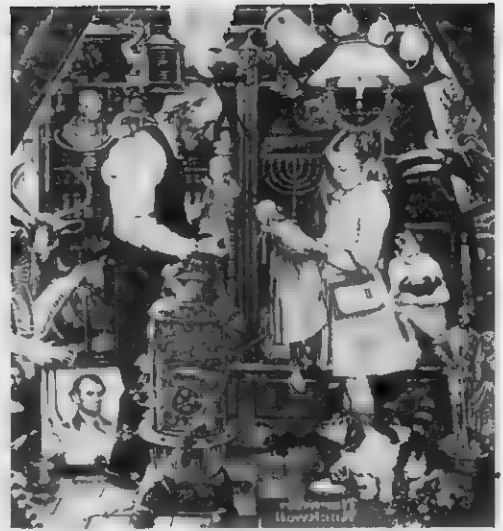


In the final painting, Rockwell inserted the awed small boy at the right because he felt that a figure was needed there. He also included the equipment at the extreme left, changed the position of the doctor's hands and stethoscope, and raised the window shade.



Along with the eternally youthful spirit that most of his paintings reflect, Rockwell ranks as a better-than-average practical joker. This comes out in his April Fool covers. In these he makes factual errors on purpose to see how many his readers can find.

The pencil sketch above shows how he filled the spaces for an April Fool cover in 1946. Most readers will find the obvious things such as Rockwell's own name backwards (this was switched from the corner to the middle bottom



of the final drawing—right above). Most readers didn't notice that Abraham Lincoln's portrait was in a Confederate uniform and that the candelabra didn't have the traditional 7 candle holders, but 9. Hundreds of letters poured in when this cover appeared, listing scores of real or fancied errors. Some of the more imaginative saw 90 to 100 errors. In fact, some schools used this and his other covers for a perception test and a quiz on general knowledge.

When Rockwell first undertook to depict a family physician in his series on representative Americans (the series also included a weekly newspaper editor and a country school teacher), he knew exactly the man—his own doctor. He even pulled out a photo of Dr. George A. Russell in discussing the project with art editor Ken Stuart.

The doctor was very modest and jittery about the publicity that might result from his appearance in the illustration. He didn't want to appear even though he permitted Rockwell to use his office

and home. Rockwell finally convinced the doctor that the pictures were to honor the medical profession in general and that he could perform a service to his colleagues by posing as the representative of a small-town old-fashioned family physician which he is.

In the final painting, Rockwell made very few changes. The red carpet was his invention for the office actually had small rugs which seemed to scatter the picture too much. He changed the color of the walls from tan to green and added the boy at the right.



In Rockwell's first sketch for a Thanksgiving cover, he wanted to get all the atmosphere of an old-style kitchen.

In the final version of the cover, the atmosphere of the kitchen still remains but less detail and clutter is evident in the background and the mother and returned son show more facial expression.



Rockwell

For seasonal covers, artists work out of season. For a Thanksgiving cover, Norman Rockwell had to work in July while fireworks were going off and the perspiration was rolling. After deciding on an intimate cover featuring a returned soldier in 1945, he made the soldier do something which he had hated in the Army—peel spuds—but would be glad to do at home for Mom. The first sketch (left) didn't show enough facial expression.

Rockwell wanted to get an old-fashioned New England kitchen as setting for the Thanksgiving cover but as he converted his pencil sketches into a painting, he left out more and more of the background detail. In the final product, the mother figures more importantly and the soldier has shifted his interest in the turkey to concentrate good-humoredly on the potatoes. The cover reflects the mother's growing pride in her son.

For his Christmas cover one year, Norman Rockwell had the cooperation of the Marshall Field store in Chicago. He asked the executives there if they would help him to set up a scene, and a toy department clerk agreed to pose. Even though Marshall Field girls "never do that," Rockwell had the model kick off her shoes and stick a pencil haphazardly in her hair. The model, when photographed, didn't look sufficiently exhausted as she had *not* been through the Christmas rush—it was May. Rockwell had to cast around for another model and finally found a local girl who did look exhausted. She wasn't a clerk at all. She was a short-order waitress.



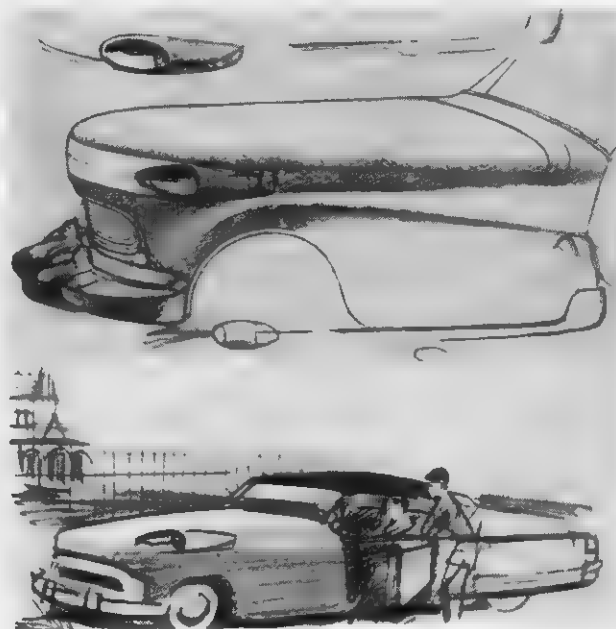
Salesgirl model in Chicago department store.



The finished version, after a switch to a more exhausted model.



Because Alex Ross was a successful illustrator of "boy-and-girl" romances, it took him nearly 5 years to break editors of the notion that he couldn't draw anything else. His hobby is designing cars. "The overall body designs of our American cars are the best in the world," he avows, "but to my mind the effect is spoiled by too much chrome. Some cars resemble nothing so much as a jukebox on wheels." To prove his point, he redesigned a stock car with new headlights (below).

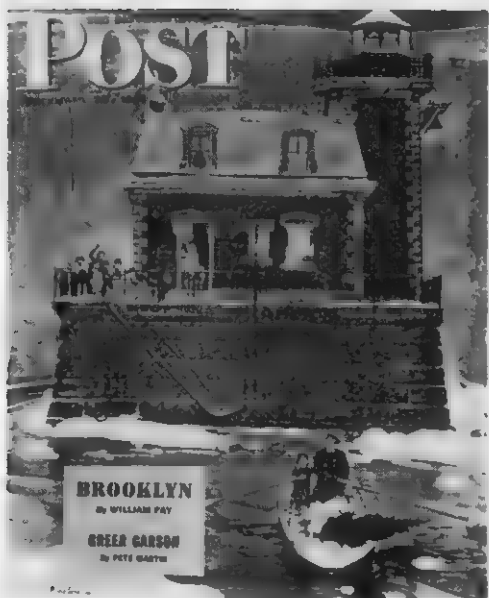


Schaeffer

Some magazines send their artists all over the country looking for themes. Mead Schaeffer found himself in North Dakota far away from his Vermont studio, searching for a subject that would, in broad editorial language, “interest everyone.” One thing that struck him was the high degree of co-operativeness in time of trouble that he found in the Dakotans. They would no more ignore a person in need of aid than a ship captain would shut his eyes to a lifeboat in distress.



Although Schaeffer was using a jeep and the water was not as high as in his illustration (above), he took artistic license by having cowboys pull the jalopy across the Little Muddy River in North Dakota. Everyone in that part of the country wants to be helpful.



Moral: Never go looking for a lighthouse. Just sit still and let it come to you. Mead Schaeffer was in a train whizzing around a rustic bend in the Hudson River Valley when—there stood a salty little beacon looking as out-of-place as a seagull in a poultry yard. It winked and instantly caught the artist's roving eye.

It finally turned into a Christmas cover several years later. Most magazines have the same rule as the *Saturday Evening Post*—against using the same theme too often, generally not within 18 months.

Sewell



The model on the far left posing as John Paul Jones suffers from lack of realism due to sword shortage but fares better in the final painting below. Sewell faithfully reproduced the model of the heroine.

The heroine's hairdo is curly. Sewell studied the hair styles of the period and found that curls were all the rage.



Amos Sewell was given the task of illustrating a story of John Paul Jones and the Russian Navy of Catherine the Great's time. For this he had to research a Russian society which existed many purges ago. For example, he had to know how long a Cossack's coat was and how high is a goatskin cap. Another poser was to determine just what a girl of the Empress's court would be wearing. In his search for authentic examples of 18th century

Russian dress, the artist put in long hours in the archives and libraries. He looked at hundreds of old prints and numerous old travel books on Russia. Many of them were written in German and Italian. The most authentic work turned up in an Italian volume on antique costumes and uniforms published around 1800. It had fine color plates, fully detailed.



In another scene from the same novelette about John Paul Jones and the Russians, the hero was jumping off the dock into a tender. Sewell's model had to pose in just the position for leaping, and a table had to be substituted for the wharf (left).

Sewell almost didn't become an artist. While he was in his twenties, it appeared for a time that his principal stroking would be with a tennis racket instead of an artist's brush. He was then a California tennis player with a national ranking. Somewhere along the line, he met Donald Budge and sent on to become an artist instead. His first art awards were for pen-and-ink drawings of female nudes. After art school, he shipped out on a lumber freighter through the Panama Canal and began illustrating for the wood-pulp magazines. From this he developed the style that became popular in the slick magazines.

With both men in mid-air and the girl just about ready to leap too, Amos Sewell achieves an intensification of a dramatic scene.



Sewell



How to make use of a mirror and yourself as a model.



*small insignia
on cap front,
collar points &
left sleeve -*

*uniform
dark
blue.
light
buttons*



These sketches were made while Amos Sewell was crouched behind a barricade of glasses at a sidewalk café in Paris. There was no conscious posing and the sketches show freedom of line as a result.

Sickles



Sickles did this illustration without preliminary sketches but after much meditation.

In doing his colorful Western illustrations, Noel Sickles never bothers to make preliminary sketches. Ten years of newspaper art work as cartoonist, comic strip artist and illustrator conditioned him to produce preliminary drawings inside his head and go to work directly on the final product. He relies on colored inks. Possessing an air-borne imagination, he likes to visualize the scene he is going to paint from various angles and altitudes. By observing with the freedom of an angel, he sometimes gets exalted results.

To get the perspective for the illustration shown above, he virtually hovered above the thundering stage horses like someone in a helicopter. The stagecoach was drawn first from a photo of one taken at ground level. This involved reconstructing the coach from a different angle, with tricky foreshortening. Then following some costume research, the figures were drawn in. The horses were pencilled in at a gallop. Sickles then brushed colored inks on the pencil lines to complete the job.

During his career on newspapers, Sickles was credited with having originated the present realistic light-and-shade adventure strip.

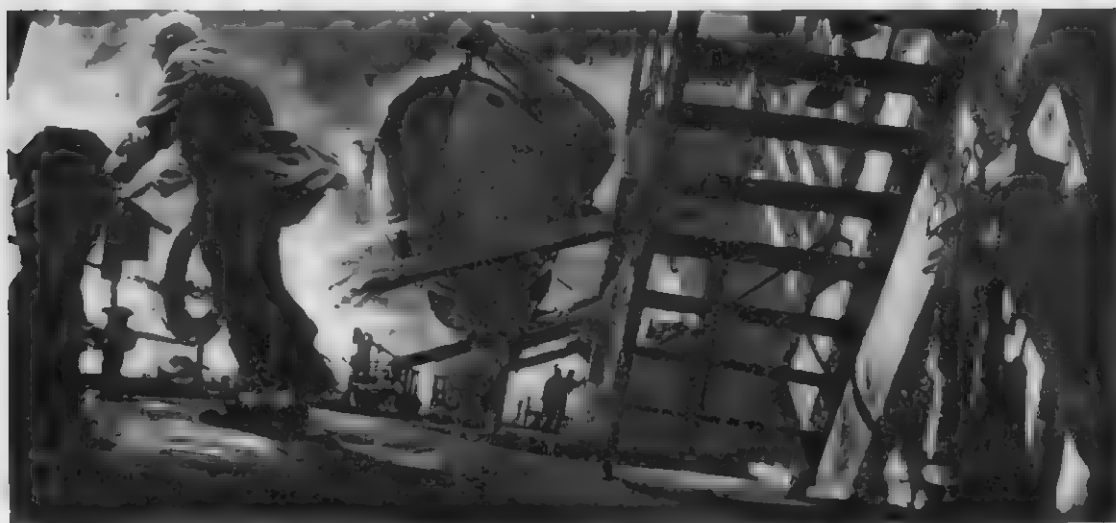
Here is one of his typical approaches: "After reading the story, I get a first strong impression that suggests the key atmosphere. This impression is a picture which I usually break down into four separate elements in order of their importance. Each element is drawn in detail before proceeding to the next in importance.

"In one illustration, a large group of men in the foreground was the paramount element. I pencilled these and drew them carefully in ink before swinging to the next important grouping, a couple of wagons, oxen and a rider. This group and some miscellaneous foreground figures were completed before I tackled a large tree set in the middle ground. Next in order was a group of horses at a hitching post, then several riders pounding down the street, and finally the background of Spanish architecture forming the town. Makes illustrating sound simple, doesn't it?"

Smith

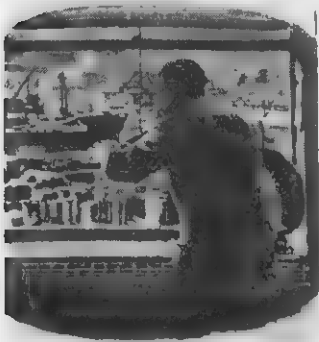


William A. Smith is one of the most highly industrialized men in the field of illustration. For some of his work, he had to take a course of instruction in operations at a pump works and at a steel plant. At the right you see him sketching in a factory and just above is the illustration which he worked out after transplanting his studio models into the scene. He says it is his habit to make drawings and studies rather than using photos. He works up his illustrations from them. It requires a lot of sketching. In the illustration below, note that the deck slants in one direction and the character leans in the opposite way.



William A. Smith tries to set the mood for the reader and at the same time hint at what is about to happen in the story. In the illustration at the bottom of the previous page, he wanted to hint that destiny was about to take a hand in the life of the ship's radio operator. The slant of the deck which is often normal on shipboard signified in the painting that the man's life was out of alignment. His loneliness was shown by his appearance against the rail, gazing seaward. The loneliness is heightened by the two men in the background, their attention turned away from the main figure, and the feeling of wind whipping across the deck.

When Smith had the assignment of painting a hanging man, he had to find a willing model. Luckily, he remembered that he had met a man on an Army transport returning from the Far East who wanted to be an artist. He rounded him up, padded his chest as much as possible, threw a rope over a heavy beam that went across the skylight of his studio and hoisted him up. They pushed a chair under his feet for the necessary frequent rests. The pained expression on the model's face wasn't make-believe, according to Smith.



Smith's water-color illustration (left) shows the hero with 9 of his "10 minutes to live" gone, urgently phoning a warning that the ship will explode. Below is an inside-the-office view of the situation.



Magazine artists usually try to catch on canvas the most dramatic incident in the story. Once in a while they can't put all of the elements into one drawing. This is what happened when William A. Smith was illustrating a story entitled "Ten Minutes to Live." One illustration had to show the man frantically phoning from his office while an ominous jet of steam began to rise from the ship docked some distance away. Smith worked this into a spot and then made a broader drawing of the same view from the opposite direction. The result was very effective.



Snyder

Artists often help each other. Wesley Snyder managed to get into the *Saturday Evening Post* first as a model and only later as an artist. A friend, Alex Ross, with whom he shared a studio, needed a model for two figures in a brawl.



After Snyder had posed as one of the characters, he lay back with books propping him up to serve as a model for the other character.



The final illustration by Alex Ross shows how Snyder "arrived" in the *Post*. Soon after this appeared, he met the associate art editor through Alex Ross. His friendship had paid dividends.





Problem: To create a young lady in white dragon-embroidered pajamas of Chinese brocaded silk. **Result:** Snyder does it.

"It was my first attempt at designing women's clothes and I hope it's my last," Snyder declared. The assignment of creating a heroine in pajamas with great dragons ornamented fore and aft was not the kind of assignment that Snyder had hoped would be his first for the *Saturday Evening Post*. No pajamas existed in New York that resembled what the author had in mind. The pajamas in the photograph above came from a friend of the model's, who had received them from a soldier stationed in the Far East.

For the drawing on the right, Snyder appears as his own model in a photograph and merely had to make his hair grow back. It's easy with a pencil or paint brush. It all happened because the male model he had called didn't show up.



Artistic license can make hair grow on bald models and change brunettes to blond.
Evidence to the right.

Stahl



Ben Stahl had for many years been illustrating the stories about Horatio Hornblower, the character created by author C. S. Forester. Hornblower had been drawn up to the rank of admiral and peer and to a ripe old age. Suddenly, Forester started a new series of Hornblower stories built around the same character when he was a boyish midshipman.

The artist was confronted with a problem of reducing Hornblower in rank from commodore to midshipman and in age from 57 to 17 years. He had to watch his step, for some of the uniforms and equipment he had painted in other stories in the series would not have been in existence in this earlier year. The hat worn by the officer standing beside the duellists on the left is an example. In the first two sketches, Stahl made it the tall, rounded helmet of the Napoleonic Wars. Then he checked the dates and found that he would be justified in using the older three-cornered cocked hat which he thought was much better from an artistic viewpoint anyway. So he just changed the hat.

He had another problem of finding breeches like the ones worn those days. "I was in a tight spot until I thought of putting the models in long underwear, which worked very well indeed," he says.

Why did he remove from the ground the coat that appeared in the third drawing and not in the final? It conflicted with the center of interest.



First rough sketch



Second sketch; note nude



3rd; nude draped

Ben Stahl ran into the problem of an immovable editorial policy when drawing an art school scene. The rule is that a female form, divine or otherwise, shall not appear totally undraped in the *Saturday Evening Post*. To Stahl, a well-proportioned nude is pure art. To the editorial high command on an American family-type magazine, nude drawings are something best left to art galleries.

After arranging the figures in his first rough pencil sketch (top left), he made a detailed sketch showing a nude model seated on a chair. When he submitted this second sketch to his art editor, he scribbled on the margin, "This interior is based on actual photos of the Julian art school." The nudity was rejected. When the third sketch was submitted, Stahl noted that his model was not as nude as the Venus de Milo statue, which was worked into the background of the final sketch. The full-page color illustration was painted in tempera.



Final sketch, as approved



Stahl

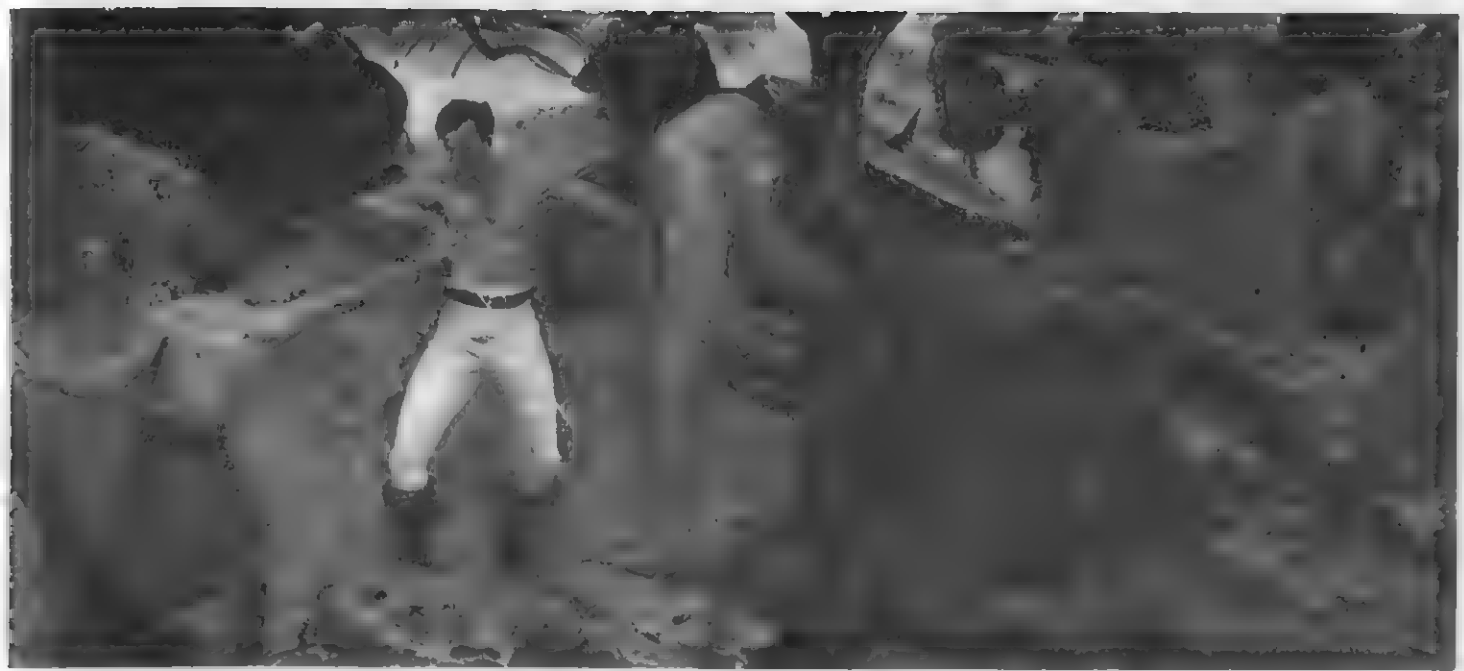
Ben Stahl is a self-made artist who never went to art school. He began as errand boy for a Chicago art school at the age of 17. After proving his art ability he returned to his home city and taught at the Chicago Art Institute, thus proving that you can become a teacher without first having been a pupil.

For his studio, Stahl has not only a photographic dark-room, a library, a studio for his assistant, a screened sun-deck and a shipping room, but also a built-in dog house. The dog house has small, swinging doors and is even equipped with twin beds for Stahl's dog and the dog's bride.

On the wall above, Stahl has the 10 paintings he used to illustrate the Hornblower serial. He completed all 10 paintings in a month, surprising his art editor who expected only one a month. To the right is an illustration of a man and a girl in which the man doesn't appear, only his shadow.



Teague



Donald Teague used all except one of the sketches at the right in the final composition (above) to illustrate a duelling story in the Scottish Highlands. He prides himself on attention to detail.

Donald Teague claims that he did more research for the picture on this page than any other he'd ever done. The story was about some wild-eyed cutthroat Scotsmen who were the fightingest people who ever lived—they even fought among themselves when they couldn't find outsiders.

"Not knowing anything about the fine art of fencing myself, I aimed to please those who did. I dug up a couple of lads who have done the expert sword play at a distance from the camera with their backs to it for Hollywood swash-bucklers who don't know a sabre from a rapier."

Teague borrowed volumes from his Scottish friends, read up on the history of Scotland, the differences between war, hunting and dress Tartans and other details of Highland garb and weapons. To avoid identifying the horse-thieving clansmen with any reputable clan, he invented a Tartan especially for them.



Teague



Teague painted this self-portrait in connection with his admission to the National Academy of Arts.

The double-page spread is a problem in itself. Each page must stand alone and the two must join together but be separated.



When an artist goes to a great deal of trouble in research to get authentic material, he's ready to defend himself against all comers. That's what happened when the Scottish duelling scene on the previous page appeared in print. Hardly was the magazine out before Teague became engaged in a brisk thrust-and-parry battle of his own with professional Scotsmen, amateur fencers, and habitual fly-speck spotters over the country. Said one: The rapiers were too long to be French, must have been Italian. Parry: The author described them in the text as "uncommonly long." Thrust: The Scots in the picture have their kilts on backwards. Parry: These are not dress kilts but so-called little kilts of everyday wear and are on correctly.

Another problem a magazine illustrator often meets is holding a double-page spread together and yet keeping the pages separate enough for each to stand on its own. Donald Teague accomplished this in the illustration below with the substantial aid of a whale's fluke or tail fin.

"The really difficult problem in composition was getting the figures to count for something against the huge bulk of the whale but I finally came across an old photograph showing the fin in apparently the same position as the angle I have used and I think this device works out fairly well."



To hit the mark with a single illustration of one shot being fired, Donald Teague went to a lot of target practice on his sketch pad. Well known for his sea and frontier illustrations, he was not as experienced with Western stories. Teague got hold of his friend, Slim Hightower, who had been famous in the movies as a stunt man and had doubled many times for all the top Western stars. He agreed between films to work for Teague and soon had posed so often that he knew exactly what Teague was shooting for.

Teague painted Hightower as (1) the man firing the rifle, (2) the intended victim of the bullet and (3) several of the spectators. The pencil sketches above show how he got the drop on his model.

Teague is a man who believes in art school. He studied for two years at the Art Students League under Bridgman and others, then, after taking an advertising job, felt that he needed more training and returned to the League.

Teague's reputation is not confined to the field

of illustration. He has exhibited his work at the Metropolitan Museum of Art, National Academy of Design, Brooklyn Museum and Chicago Art Institute and has won many awards and prizes.

Teague's approach to an illustration problem is to make many small pencil compositions and follow these with small-scale color studies. When satisfied as to color and composition, he works from models, first making pencil sketches and then photographs. The original sketches which are usually large are then photostatted down to fit his projector, and projected on to water-color paper. By drawing with pencil from the projection, Teague secures a clean line on paper unspoiled by erasures, and by projecting each original sketch in turn, accuracy in the composite picture is achieved without losing the spirit of the original sketches, as sometimes occurs on tracing or re-drawing. His illustrations themselves are usually gouaches or water-colors, executed with a maximum dimension of 20 inches or thereabouts.

Tepper



Saul Tepper himself posed with a Latin American model who never knew she was chosen because she appeared "plump." In the finished illustration, Tepper used his own features with the face and body of a heavier man.



To get a model who is pretty and plump is not easy. Model agencies have very few listings for plump girls. What model wants to list herself that way? So, Tepper was "forced" to spend several evenings in New York night spots searching out a model for himself. He made the rounds of clubs

popular with the Latins and one night he saw the right girl. He talked to the young man who was escorting her and an appointment was arranged but Tepper never mentioned once that he was looking for plumpness.



Saul Tepper developed the illustration above from the pencil sketches on the left and photographs of the camels. The model in the lower right photo appears in the middle of the wounded trio in the final illustration.

Getting the right atmosphere for illustrating a story of the Sahara desert involving a camel corps can be a gruelling task, and smelly too.

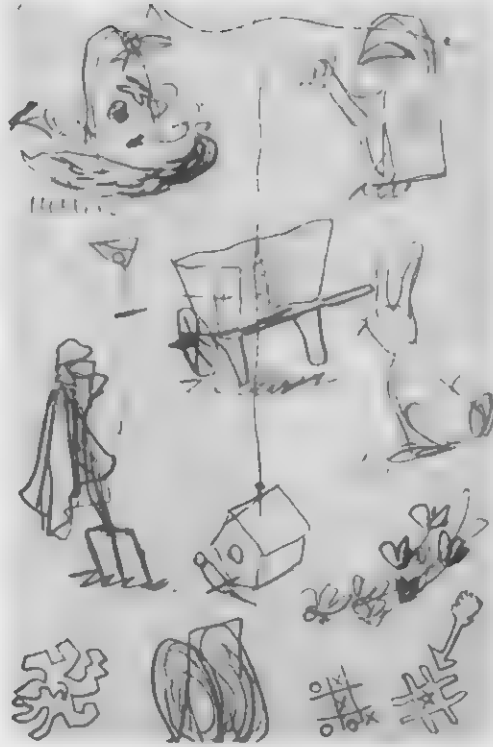
For this, Tepper visited New York's Central Park Zoo to strike up a familiarity with camels. "It is the sort of familiarity that breeds contempt," he said, "for to put it mildly, camels stink." He made pencil sketches from pictures he had gathered and used his zoo sketches for authentication.

To get a small bit of detail wasted a great deal of his time. He wanted to know the exact color of

the breeches of the captain in the story. Nobody knew. He asked the French consulate and they said French officers wore the same khaki uniforms as Americans, but after talking to at least eight people, all of whom were anxious to help, he found that nobody could tell him the color of the stripe that denoted the armored unit. They suggested that he write to Washington but five days of that was enough. The result was that the captain in the picture was not only lost in the desert but he lost his stripe too.



To keep a sunbathing beauty in line for a family magazine, Thornton Utz put a growth of vegetation around the area where Hawaiian beauties wear grass skirts.



The story told of a young atomic physicist who bought a house and found that it was completely furnished, even to a young lady sunbathing in the back yard. When Thornton Utz painted her, he got the expression perfect but he had also gotten her other details perfect, too perfect, in fact. All he had around her was a towel, and the art editor suggested that her natural beauties be somewhat more screened. The devices sketched on the right, which would be normal in a back yard, couldn't be used.



Thornton Utz poses for his own Post illustration.

Von Schmidt



Some characters in magazine fiction go along for many years and then disappear only to be revived sometime later. This happened to Tugboat Annie, a creation by Norman Reilly Raine who first appeared in the *Post* in 1931 and kept going full steam until 1939. Then she disappeared, not to return until 1946. Meantime, the *Post* had to change artists and Harold Von Schmidt, the son of a sea captain and a salty character in his own right, got the assignment. As seen above, Tugboat Annie in the Von Schmidt version had crustier features and more delineation of lines than in the previous artist's drawings (left). She couldn't look too different, but she could look older.

Von Schmidt



Charcoal action sketch. Von makes few of these.

To round up fresh Western color for illustrating an 8-part serial by Luke Short, Harold Von Schmidt made a 7,000-mile trip through Arizona and New Mexico with his son, a budding young artist. He made one mistake, however. He set out to find the "Fort Gamble" so vividly described in the story as being in southern New Mexico but he couldn't find a trace of it. There was no such town.

Von Schmidt finally settled for Fort Grant in Arizona. It proved less elusive than the fiction fort. Shown through the old barracks and defenses, he made sketches of many places. A part of the serial told of a perilous escape from Indians down a wall, a sheer cliff.

Von never uses a camera. He makes scores of quick oil sketches on 8 by 10 inch board coated with matte varnish. "They dry quickly and you can carry any number of them. They give you the color as well as the outline," he explains.



This oil sketch, made on the spot for "The Wall" scene, is typical of Von's on-the-scene work.



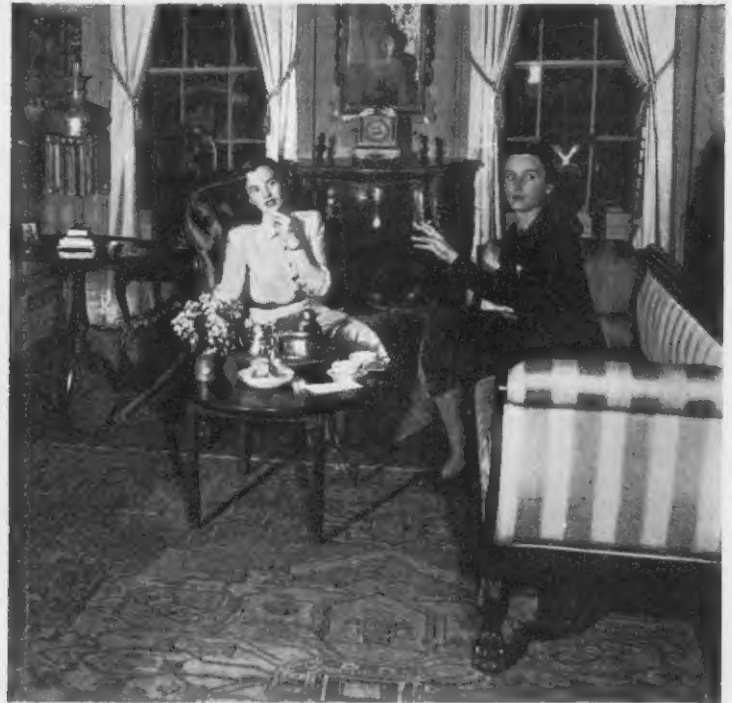
Here is an oil sketch of a gulch and wind-swept tree, made for general atmosphere.



While Von painted the sketch above, his son Eric made this one showing him at work.

Whitmore

To illustrate a story about a 115-year-old house, Coby Whitmore thought he was lucky to find a home nearby that was crowded with fine old family heirlooms and antique furniture. Before Whitmore realized it, his sketches were crowded with antiques too. The characters began to lose themselves in the setting. The process of elimination began and, in the final drawing, all that remained of the beautiful old house were the lamp, the sofa and a piece of silverware on the coffee table.



Whitmore's son, Tod, has a strange resemblance to the character in the story.



The antique setting for an illustration of a 115-year-old house and (above) how the setting was eventually eliminated and the figures condensed.

For the two women in the illustration, Whitmore used his wife and one of her friends. The wife very generously consented to pose as the somewhat less than glamorous housewife and the friend took the role of the invading glamour girl. By the time Whitmore eliminated the various pieces of furniture, he found that the two females were too far apart as originally posed and he had to move them together on the sofa.

ILLUSTRATING **for MAGAZINES**



One of the highest paid branches of commercial art is illustrating for publications. In this book, a former editor of the *Saturday Evening Post* shows and tells how top artists create story-telling covers and dramatic illustrations. To give you inside information, he has gathered original sketches, working drawings and finished art and placed them alongside of each other so that you can see clearly what is required. What artists has he chosen? None other than Norman Rockwell (with 12 pages), Steven Dohanos, and Albert Dorne (of the Famous Artists' School) and more than fifty others who have worked for him on the *Post*. Many amateurs have paid more than \$50 for a course such as this.

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